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Rehearsal Script  
BBC-1 Colour

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"DOCTOR WHO"

SERIAL 62

'REVELATION OF THE DALEKS'

by

Eric Saward

EPISODE ONE

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"DOCTOR WHO" SERIAL 62 EP 1: 'Revelation of the Daleks'

CAST:

THE DOCTOR  
PERI  
DAVROS  
GRIGORY  
NATASHA  
MR. JOBEL  
TASAMBEKER  
MUTANT  
FIRST DALEK  
TAKIS  
LILT  
DJ  
KARA  
VOGEL  
ORCINI  
BOSTOCK  
HEAD OF STENGOS

NON-SPEAKING:

ATTENDANTS  
DALEKS

\* \* \* \* \*

SETS:

Tranquil Repose Composite:  
Reception Area  
Studio  
Laboratory  
New Catacomb(s)  
Old Catacomb(s)  
Incubation Room  
Cell

Kara's Office

\* \* \* \* \*

TELECINE:

Ext. Rough Ground  
Ext. Garden of Fond Memories

\* \* \* \* \*

MODELS:

Planet Necros  
Tranquil Repose

\* \* \* \* \*

"DOCTOR WHO"

SERIAL 62

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EPISODE ONE

TELECINE 1:

a) Deep Space. (Model Shot)

The planet Necros hangs  
in space.

b) Ext. Rough Ground.  
Day.

The area is bleak  
and deserted.

Somewhere in SHOT we  
see what appears to  
be a large pool of  
steaming, dirty water.

The Tardis materialises  
near the pool.

The door opens and  
PERI, dressed in a  
white jump suit  
emerges.

She is munching a  
bread roll.

Slowly she ambles over to  
the pool of water,  
reacts to its smell,  
looks at her bread  
roll, decides she's no  
longer hungry and  
throws it into the pool.

THE DOCTOR: (O.O.V.) How do I  
look?

PERI turns, and from  
her POV we see THE  
DOCTOR standing in the  
door of the Tardis.

He is wearing a white,  
full length cloak,  
over his familiar costume.

PERI: Far more comfortable  
than I feel. This thing I'm  
wearing is too tight.

THE DOCTOR: You eat too much.

PERI: Hardly. I've just  
given my lunch to the fish.  
Can't I change into something  
more comfortable?

THE DOCTOR: Certainly not.  
White is the official colour of  
mourning. And on Necros women's  
legs are to be covered at all  
times.

PERI: That sounds positively feudal.

THE DOCTOR: It's polite, as well as safer, to honour the local customs. You should know that by now.

PERI: But I don't even know this guy you've come to see.

THE DOCTOR: Guy! Guy! (OUTRAGED) Guy! You are talking about Professor Arthur Stengos, one of the finest agronomists in the galaxy.

PERI: I'm sorry. I'm ever more sorry he's dead. But it doesn't change the fact that this suit is uncomfortable.

Suddenly the water boils and Peri's roll disappears snatched under the surface by unseen jaws.

What was that?

The water again becomes calm.

She moves towards  
THE DOCTOR.

Teasingly he edges towards the pond.

THE DOCTOR: Would you like me to find out?

PERI: No!

Suddenly there is a  
loud explosion and a  
column of water  
shoots up from the  
pond.

THE DOCTOR: Poor old  
thing. I've warned you about  
feeding animals.

PERI: That was my lunch. It's the  
last time I eat any more of your  
home cured ham.

Disturbed, PERI  
looks around.

PERI: What else is here?

THE DOCTOR: The odd voltrox.  
The occasional speelsnape.

PERI: Do they bite?

THE DOCTOR: Only each other.

With a flourish he  
entwines his cloak  
about himself.

THE DOCTOR: Come on.

He moves off.

With a glance back  
at the pool, PERI  
follows.

As they move away from  
CAMERA, a mutilated  
hand edges into the corner  
of the FRAME.

Video of D.J Studio for Ep2Sc4  
3A. D.J Studio, MCU D.J +  
Dialogue P.13

1A, 2A 5A(Nike)

1. INT. RECEPTION AREA.

1 <u>5 A (Crane pushed in)</u> Start black picture Light on to REVEAL mask. See Hand in L - R and as hand moves end with flowers.  TRACK BACK & LOSEN to REVEAL Takis/Jobel & Tasambeker walking down stairs.	<p>(THE FEEL IS HIGH TEC.)</p> <p>THE WALLS ARE SMOOTH AND WHITE. ANY EMBELLISHMENT SHOULD BE IN CHROME.</p> <p>THE ONLY THING THAT DISTURBS ITS SMOOTH LINES IS A LARGE SCREEN MOUNTED ON ONE WALL.</p> <p>BENEATH IT IS A CONSOLE.</p> <p>SCATTERED AROUND THE ROOM ARE WHITE, LEATHER EASY CHAIRS AND THE OCCASIONAL COFFEE TABLE.</p> <p>THE LIGHTING IS RESTFUL VERGING ON THE RESPECTFUL.</p> <p>IN THE MIDDLE OF THE ROOM, TWO FEMALE ATTENDANTS ARE PUTTING THE FINISHING TOUCHES TO A SMALL PLATFORM LARGE ENOUGH TO SUPPORT A COFFIN.</p> <p>TAKIS, A BEAR OF A MAN, ARRANGES FLOWERS.</p>
---	--

ON SHOT 1 CAM 5A

NEARBY LILT AND  
ANOTHER MALE  
ASSISTANT ARE ENGAGED  
IN SIMILAR WORK.

THE DISPLAYS OF  
FLOWERS ARE IMPRESSIVE  
BOTH IN SIZE AND  
ARRANGEMENT.

THEY SHOULD INCLUDE  
HERBA BACULUM  
VITAE (SEE LATER)

ALL THE ATTENDANTS  
WEAR VERY SIMPLE  
WHITE TWO PIECE  
UNISEX TUNICS.

MR. JOBEL ENTERS.  
HE IS FAT, GREASY-  
HAIRIED AND BESPECKLED  
IN "JOHN LENNON"  
ROUND FRAMED GLASSES.

LIKE EVERYONE ELSE,  
HE IS DRESSED IN  
A SIMPLE WHITE TUNIC. BUT  
MR. JOBEL IS THE  
HEAD EMBARMER AND  
QUALIFIES FOR THE  
SATORIAL SPLENDOR OF  
TWO SMALL GOLD FLASHES  
ON THE COLLAR OF  
HIS TUNIC TOP)

TRACKING BACK

JOBEL: Lovely, absolutely  
lovely. (WRINGS HIS HANDS WITH  
JOY) You've excelled yourself,  
Mr. Takis, you really have.

TAKIS: (SHYLY) Thank you, Mr  
Jobel.

(TASAMBEKER ENTERS)

CAM 1A NEXT

JOBEL: This will be the finest  
perpetual instatement I have  
ever arranged, assuming the witch  
doesn't turn to dust before we  
get her underground.

3

- 1/7 -

ON SHOT 1 CAM 5A

THEY STOP

TASAMBEKER: Not with you in charge Mr. Jobel.

JOBEL: What? That was supposed to be a joke.

They move on.  
Continue to TRACK Back  
HOLDING 3S - backing  
thru' urn to see  
another urn + S.As  
X'ing f/g L-R and  
placed so that f/g  
is 2 urns Lilt L of F

TASAMBEKER: Sorry, Mr. Jobel.

(JOBEL TAKES  
TAKIS TO ONE  
SIDE)

JOBEL: That one thinks with her knuckles, I tell you Takis, after today, we'll go down in funeral history. Everyone will want our services.

TAKIS: Let's get the day over with first, Mr. Jobel.

Jobel turns  
Takis X's R-L  
1 A

CLOSE PROFILE 2S  
Tasambeker/Jobel

Jobel bumps into  
Tasambeker

JOBEL: (SMILES) Always the cautious one, Takis, but you're absolutely right of course. /

(HE TURNS ROUND  
BUMPING INTO  
TASAMBEKER)

What do you want? You're always under my feet.

Jobel TURNS L-R

TASAMBEKER: I'm sorry, Mr. Jobel. (ALL OF A FLUSTER)  
It's just that I was told to inform you that surveillance has picked up the presidential spacecraft.

5 A  
a/b Lilt f/g L  
Takis f/g R  
Jobel TURNS CENTRE  
Tasambeker u/s L

As Jobel moves off  
CRANE UP + LOOSEN to  
REVEAL size of place

All stop to listen to  
Jobel

JOBEL: Oh, well, I hope they're on time. She's already started to froth. And we all know what that leads to. Thank goodness it's a lead lined casket. (cont...)

(LOOKS AROUND AT THE ATTENDANTS)

ON SHOT 3 CAM 5A

They all EXIT

JOBEL: (cont) And I want to see you lot in fresh tunic and full funerary make-up before the president arrives. We don't want the poor thing uncertain who the corpse is, now do we?

(HE EXITS.

DOE-EYED  
TASAMBEKER WATCHES  
HIM LEAVE.

SHE THEN SENSES  
SHE IS BEING  
WATCHED. /

4 1 A  
CU Tasambeker  
looking out R-L

WIDEN SHOT AND  
WE SEE TAKIS  
LOOKING AT HER)

/RUN ON/ She TURNS to Takis/Lilt

5 5 A  
TIGHT 3S  
Lilt/Takis f/g  
Tasambeker b/g

TASAMBEKER: (SNAPS) What are you  
staring at?

TAKIS: (SMILES) You're wasting  
your time there. He isn't  
interested in you.

Tasambeker MOVES OFF  
f/g R. Takis/Lilt  
look at each other

TASAMBEKER: Get on with your  
work!

6 2 A  
MS Doors

See Natasha/Grigory  
creep thru'. CRAB L  
HOLDING 2S & DEV to  
DEEP 4S Lilt/Takis f/g

Let Natasha/Grigory go R

/RUN ON/

(SHE STORMS OUT  
OF THE ROOM. /

LILT AND TAKIS  
EXCHANGE A  
WRY GRIN.

OVER THEIR SHOULDERS  
WE SEE THE  
SHIFTY DUO OF  
NATASHA AND  
GRIGORY, IN WHITE  
ATTENDANTS UNIFORM,  
SLIP BY.

7 2 A (Outside doors)

MS Doors

See Natasha/Grigory thru'  
CLOSED doors then EXIT R

THEY BOTH CARRY  
BOXES) /

TELECINE 2:

a) Ext. Rough Ground.  
Top of Bank. Day.

PERI and THE DOCTOR amble along.

PERI stops and examines a small bush. As she does, we see the duo from the MUTANT'S P.O.V.

PERI: This seems to be the only plant that grows in this wilderness.

THE DOCTOR: Herba Baculum Vitae.

PERI: (PONDERS FOR A MOMENT) Herba Baculum Vitae ... "The staff of life."

THE DOCTOR: That's right. It's common name is the weed plant.

PERI: It looks sort of familiar.

THE DOCTOR: It's very similar to the soya bean plant on Earth. It's excellent food value. Never understood why it hasn't been cultivated.

PERI: Is it safe to touch?

THE DOCTOR: Usually.

PERI snaps off a  
small twig and  
thrusts it into  
a pocket.

THE DOCTOR: For your collection?

PERI: When I get back to Earth,  
I've got to wow the college with  
something, as my grades certainly  
won't.

There is the sound  
of a stone falling.

PERI: What was that?

THE DOCTOR: A small rodent.

PERI: With sharp teeth and rabid  
saliva?

THE DOCTOR: Not on Necros. Well,  
at least, not rabies. (cont...)

There is a loud roar  
and the MUTANT breaks  
cover, half lumbering,  
half staggering towards  
THE DOCTOR.

Note: The MUTANT  
is humanoid in shape,  
and is dressed in rags.  
His face is grotesquely  
distorted as though his  
skin has been melted.  
Large globs of flesh  
seem to have bubbled,  
then set, before  
the features have had  
time to completely  
dissolve. His hands are  
the same.

With one hand  
THE DOCTOR releases  
the clasp on his  
cloak, allowing  
the garment to fall  
to the ground.

With his other hand  
he pushes PERI to  
one side.

The MUTANT continues  
to advance, although  
with less menace.

THE DOCTOR removes  
his watch and chain  
from his waistcoat  
pocket, holds it up  
and allows it to  
gently swing.

THE DOCTOR: (cont) (TO THE MUTANT)  
Come, my friend. Be at peace with  
the world. Concentrate ...

The MUTANT pauses  
about six feet from  
THE DOCTOR, apparently  
pacified by the  
swinging disc - but  
his expression is  
more one of confusion  
than that of subjection.

THE DOCTOR: There we are. Now  
what's your problem?

The MUTANT roars  
and dives at  
THE DOCTOR.

PERI screams.

b) Ext. Rough Ground.  
Bottom of Bank. Day.

Locked in each others arms, THE DOCTOR and MUTANT roll down the banking.

PERI scrambles, half tumbles down the slope after them.

At the bottom of the bank, the MUTANT soon takes the dominant position on top of THE DOCTOR, his mutilated thumbs pressing down on the TIME LORD'S wind pipe.

THE DOCTOR fights and struggles the best he can, but the MUTANT is too strong for him.

Saliva gushes from the MUTANT'S mouth and soon THE DOCTOR'S face is drenched.

PERI reaches the bottom of the bank, picks up a large stone, staggers to the fighting duo and brings the stone down on the MUTANT'S head.

The first blow has little effect. She starts to panic and PERI strikes him again, then again. Still the MUTANT remains immune.

PERI lashes out harder and more viciously.

Suddenly the  
MUTANT gives in,  
roars and clutching  
his bleeding head,  
rolls off THE DOCTOR,  
growling and moaning.

PERI discards her  
stone and crosses  
to THE DOCTOR.

Momentarily, the  
gasping DOCTOR  
remains on his back  
struggling to  
ventilate his lungs.

Slowly he sits up.

PERI: Are you all right?

THE DOCTOR nods,  
then reacts to the  
pain in his neck.

The MUTANT moans  
and PERI and  
THE DOCTOR turn  
to look at him.

MUTANT: Help me.

THE DOCTOR scrambles  
to his feet, and,  
with PERI crosses  
to him.

HIGH LONG SHOT OF  
PERI AND THE DOCTOR.

CRASH ZOOM ONTO  
PERI:

D.J.: (V.O.) (WILDLY ENTHUSIASTIC)  
Hey there, you guys, viddy this! ...

N.B a)Do shots of screen first.

- 1/14 -

Do shot of D.J + CU Hands + Buttons  
b)Shots for screen last shot from  
previous TK + 2 catacomb shots.

Costume - Flower power

3A, 4A

\*\*\*\* 21

4 A

o/s shot of screen

2. INT. D.J.'S STUDIO.

DUB

Flower Music

see picture on  
screen of last  
shot from prev. TK  
+ logo on bottom  
of screen to read

"ACTION REPLAY"

(IN FRONT OF D.J.  
IS A LARGE BANK  
OF MONITORS.

EACH MONITOR SHOWS  
A DIFFERENT SCENE:  
THE NEW AND OLD  
CATACOMBS, RECEPTION  
AREA ETC. (BUT  
NOT DAVROS'  
LABORATORY)

\*\*\*\* Shot 21 TAPE to TAPE  
for FX workshop

WE CAN ALSO SEE  
THE "GARDEN OF  
FOND MEMORIES,"  
THE ROUGH GROUND  
AND SEVERAL STAR  
FIELDS ETC.

THROUGH THESE  
MONITORS D.J. IS  
NOT ONLY VISUALLY  
IN TOUCH WITH HIS  
IMMEDIATE SURROUNDING,  
BUT CAN ALSO CALL UP  
SHOTS OF THE  
PLANETS OF THE  
"RESTING ONES."

ALTHOUGH D.J. IS  
DRESSED IN THE  
FORMAL WHITE UNIFORM  
ALL ATTENDENTS  
WEAR, HE HAS  
ATTEMPTED TO  
MODIFY HIS WITH  
A DASH OF HIS  
OWN PERSONALITY.

HE ALSO WEARS A  
COLOURFUL HEADBAND  
AND DARK GLASSES.

CAM 3A NEXT

- 1/15 -

ON CAM 4A

D.J. HAS TWO VOICES.  
THE FIRST IS A  
MID-ATLANTIC, HYPED  
UP VERSION WHICH IS  
HIS "PROFESSIONAL"  
D.J.'S VOICE.

THE SECOND, IS HIS  
NATURAL VOICE,  
WHICH IS A FLAT  
ENGLISH ACCENT.

UNLESS OTHERWISE  
STATED, D.J. USES  
HIS "PROFESSIONAL  
VOICE."

THE IMAGE OF PERI  
FILLS ONE OF THE  
MONITOR SCREENS.

PULL BACK AND  
WE SEE D.J.  
WATCHING IT)

D.J.: For all those appreciative of  
the humanoid female form, we have a  
maiden in distress! / Not often we see  
one of those here. Usually the place  
is as quiet as a grave.

(INTIMATELY INTO  
THE MICROPHONE IN  
FRONT OF HIM)

But seriously, guys, a word of  
warning. Remember you are in  
suspended animation. / And we don't  
want a repeat of last time ...

(CLOSE UP OF  
MONITOR.

WE SEE THE DOCTOR  
AND PERI IN LONG SHOT)

Overheated ventilators are expensive  
to replace ...

This dialogue  
to go over  
Ep1 Sc 3

{ And when you have a self induced  
blowout it's your loved ones who have  
{ to bear the cost...So remember...

- 1/16 -

4D VLAD, 2E, 1E

104 4 D (VLAD) / 3. INT. DAVROS' LABORATORY.

L/A WS

Start Dalek backed  
right up to CAM  
it moves slowly  
REVEALING WS of  
Davros's chamber

(CLOSE-UP MONITOR.

ON IT WE SEE  
SAME IMAGE AS D.J.

PULL BACK AND WE  
SEE AN ATTENDANT  
AND A WHITE DALEK  
WATCHING THE SCREEN)

105 2 E

FWS Chamber  
Screen b/g L of F  
Davros MID CENTRE R  
+ Attendant

See Dalek ENTER  
SHOT L-R

D.J.: (V.O. SPEAKER) And when you  
have a self induced blow out, it's  
your loved ones who have to bear  
the cost ...

DAVROS: (O.O.V.) Shut the fool off!

See Attendant R  
throw switch  
D.J's image disappears  
replaced by freeze  
image of Doc + Peri +  
Mutant

(D.J. V.O. SPEAKER,  
WITH MOCK CHEERFUL-  
NESS)

D.J.: So remember -

(THE ATTENDANT OBEYS.

HE THEN HITS ANOTHER  
BUTTON AND A  
FROZEN FRAME OF  
THE DOCTOR - FROM  
THE FIGHT WITH  
THE MUTANT - FLASHES  
UP ON A LARGE  
SCREEN)

106 1 E

AC33 Davros/Dalek/  
Attendant

FIRST DALEK: It is the Doctor.

(ON DAVROS.

- 1/17 -

ON CAM 1E

INSTEAD OF DAVROS' FAMILAR CHARIOT WE SEE ONLY HIS HEAD SUSPENDED IN A LARGE TANK OF CLEAR LIQUID.

Davros TURNS to Dalek

CONNECTED TO THE TANK ARE A SERIES OF WIRES AND TUBES)

107 2 E CLOSE 0/S 2S fav Davros DAVROS: Excellent. / My lure has worked.

108 1 E CU Dalek /

109 2 E CLOSE 2S fav Davros FIRST DALEK: I shall order Daleks to detain him. /

Drift into BCU

DAVROS: No. It will give me the greater pleasure to watch his own curiosity deliver him into my hands.

He TURNS to screen at end

RUN ON OR BREAK ??

- 1/18 -

BACKING REQUIRED FOR OTHER SIDE  
OF BLACK CORRIDOR

6L, 2F                    AREA B

217      6 L (cont'd) 4. INT. NEW CORRIDOR. /

KG Doors - see doors  
open Natasha/Grigory  
MOVE THRU & PAN  
Up to CAM

(AS WEENTER THE SECTION  
AREA, THE WALLS  
ARE WHITE AND SMOOTH.

RECORDING BREAK  
6L TO REPOS

THE HEAVY ROUND  
DOORS THAT SEAL  
THE CELLS OF THE  
"RESTING ONES"  
ARE CHROME AND  
SHINY. /

218      6 L

KG Corridor - repeat  
last action - Nat/Grigory  
run up corridor to CAM  
& OUT R of F

THE CONTROL BOXES  
THAT MONITOR AND  
VENTILATE THE  
BODIES WITHIN  
FLASH AND WINK  
AT THE SIDE OF  
EACH DOOR.

RECORDING BREAK CAM 2 to F  
RE-SET BLACK FLOATERS a/b  
SET IN DALEK + GUARD

THE OVERALL LIGHTING  
IS MOODY, BUT  
SUBTLE. /

219      6 L

KG Corridor - repeat  
Grigory enter from L  
PAN them R. Natasha  
Holds up. PAN Grigory  
R across Junction &  
Centre on Dalek + Guard  
going away from us.  
Grigory sees them & runs  
OUT of shot R. Let  
Guard + Dalek settle

SEE AN ARMED ATTENDANT  
AND A WHITE DALEK  
AT THE FAR END OF  
THE CORRIDOR AND  
QUICKLY WITHDRAW  
INTO A SIDE PASSAGE.

THE DALEK AND  
GUARD ARE PROTECTING  
A MASSIVE SLIDING  
DOOR WHICH SEPARATES  
THE "NEW"  
OLD" CORRIDOR.

INT. NEW CORRIDOR

L  
Natasha  
sh' gets out gun  
and primes it

IN THE ALCOVE  
GRIGORY AND  
NATASHA PUT DOWN  
THEIR BOXES AND FROM  
THEM REMOVE BACK  
PACKS.

221      2 F

C/U Gun - see It  
primed and light goes on

- 1/19 -

Do Scene again  
from gun bit!

NATASHA PULLS A  
SMALL BLASTER AND  
TWO GRENADES FROM  
HER PACK. /

222 6 L

MCU Natasha - gets  
gun out & primes it

ONE OF THE GRENADES  
SHE ATTACHES TO  
HER BELT IN THE  
SMALL OF HER BACK.  
THE OTHER SHE  
PRIMES) /

223 2 F

MCU Grigory  
very tense

GRIGORY: Oh, you're such an impetuous  
child. Those things kill. /

224 6 L

MCU Natasha

225 2 F

MCU Grigory

he pulls out bottle  
from under his tunic  
collar

GRIGORY: Why did I ever allow myself  
to be talked into this folly? /

226 6 L

MCU Natasha

(HE UNCLIPS A METAL  
CONTAINER FROM HIS  
BELT AND TAKES A  
SWIG FROM IT) /

227 2 F

MCU Grigory

he raises hand

NATASHA: That stuff won't help you. /

GRIGORY: I can only but try.

(HE HOLDS OUT A  
HAND WHICH BADLY  
SHAKES)

228 6 L

a/b MCU Natasha

Look at the state I'm in. I don't  
know whether my hand shakes from  
fear or the delirium tremors. /

229 2 F

a/b MCU Grigory  
he puts bottle away  
& prepares gun

NATASHA: Are you ready? /

GRIGORY: (NODS) If you must. /

230 6 L

a/b MCU Natasha

- 1/20 -

NATASHA: You the Guard, me the Dalek.  
 231 2 F  
One/two - three.  
 MCU Grigory - she leaps out

-----  
 RECORDING BREAK 6L REPOS  
 -----

\*\*\*\* 232 6 L(Thru' doors to Area R) /  
 TIGHT 2S looking up  
 corridor - Grigory/Natasha  
 jump into F L-R & both fire  
 then run out either side

-----  
 RECORDING BREAK 6 REPOS  
 SET UP FX DALEK VT SEPARATE FEED TO CAM 2  
 -----

\*\*\*\* Shot 233 Tape to Tape

(NATASHA POPS OUT  
 OF THE ALCOVE AND  
 SLIDES THE  
 GRENADE ALONG THE  
 FLOOR TOWARDS  
 THE DALEK, /

\*\*\*\* 233 6 L (Locked off)  
 LS Corridor  
 Guard + Dalek b/g  
 Natasha/Grigory jump in  
 to F either side & fire

THE ATTENDANT SEES  
 HER, FIRES BUT  
 MISSES.

Drop in  
 shot

234 2 F  
 CU Dalek - see it explode  
 Guard TURNS & shoots  
 wildly but gets hit.  
 Natasha/Grigory jump  
 back OUT of SHOT

THE GRENADE EXPLODES  
 DESTROYING BOTH  
 GUARD AND DALEK.

GRIGORY AND NATASHA  
 NOW WEARING BACK-  
 PACKS MOVE CAUTIOUSLY  
 FROM THEIR COVER.)

WIN ON 5 + 2 ADJUST

235 2 F  
 MCU Grigory  
 he is shuddering against wall  
 Natasha in to shot L - R

- 1/20A -

236 6 L  
L/A TIGHT SHOT /

See boxes f/g R  
She picks one up

CRANE UP with her  
& TIGHTEN 2S

\*\*\*\* 237 2 F NATASHA: Come on. /  
TIGHT 2S Grigory/Natasha

Natasha X's F R - L  
past Grigory - HOLD him  
a beat then PAN him L  
to LS corridor

See Dead Guard + burning Dalek

Shot 237 Tape to Tape:-

Run this shot for 30 seconds to be used as a security picture  
for next scene in Davros screen.

-----  
RECORDING BREAK  
-----

- 1/21 -

1E, 2E, 3C

(OLD SC.5)

16A or 19B INT. DAVROS' LABORATORY.

120

3 C

(to be discussed)

Q Dalek  
to move

MS Dalek - PAN it  
R to CLOSE PROFILE  
2S with Davros L of F  
Davros TURNS to Attendant

FIRST DALEK: Sensors indicate  
an explosion on level three.

\*\*\*\* 121

2 E

DLEP o/s 3S fav screen  
Dalek/Screen b/g/Davros  
See Attendant f/g R of F

DAVROS: Show me. /

See picture appear  
on screen Dalek + Davros  
TURN to look on screen  
burnt out Dalek

(ATTENDANT FIDLES  
WITH SWITCHES ON  
THE CONSOLE.)

ON THE LARGE  
SCREEN WE SEE  
THE DESTROYED  
DALEK, DEAD GUARD  
AND NATASHA AND  
GRIGORY WORKING  
ON THE SHIELD  
OPENING MECHANISM)

122

1 E

CLOSE 2S Davros/Dalek

Davros TURNS to Dalek

That isn't possible. They  
have destroyed a Dalek! /

FIRST DALEK: It was a proto-  
type mark one.

123

2 E (On turn)

o/s 2S fav Davros

DAVROS: But fitted with an  
energy barrier. / Nothing  
should be able to penetrate

124

1 E (ON TURN)

CU Davros

Let Davros slowly TURN  
into CU

especially a grenade /  
Why is my work constantly  
hampered by lack of funds.  
(NEW DIALOGUE TO FOLLOW)

(TURNS to screen fast)

66A

- 1/21 -

6L

238 6 L (pushed in) / 5A: INT. NEW CATACOMBS  
CLOSE PROFILE 2S  
Natasha/Grigory

She fiddles with door panel  
it finally opens.

NATASHA: That's it. Come on.

They EXIT L of F

-----  
RECORDING BY FAY  
-----

TELECINE 3:

Ext. Rough Ground.  
Bottom of Bank. Day.

The MUTANT is now  
sitting upright, propped  
against a convenient  
rock, but he is in a  
very bad way.

THE DOCTOR and PERI  
are with the MUTANT.

THE DOCTOR: Why did you attack  
us?

Despite his appearance,  
the MUTANT, has a soft,  
very agreeable voice.

MUTANT: I over reacted.

PERI: But why?

MUTANT: The disc ... you  
shouldn't have tried to  
condition me.

A sudden pain shoots  
through the MUTANT  
and he lets out a  
groan. Aware that  
he is about to die,  
he is possessed by  
an urgency to relate  
all he wants to say.

MUTANT: I think you've  
killed me.

- 1/23 -

PERI: I'm so sorry.

MUTANT: I would have responded similarly if you had attacked me ... In many ways you've done me a favour ... It hasn't been much, fun being like I am ...

Grins a toothless grin.

MUTANT: Wouldn't think I once looked like you.

THE DOCTOR: What happened?

MUTANT: The Great Healer ... I'm a product of his experimentation.

THE DOCTOR: Who is this Great Healer?

The MUTANT dies.

THE DOCTOR stands up.

PERI starts to silently cry.

PERI: I killed him ... (cont ...)

THE DOCTOR puts his arm round Peri's shoulder.

- 1/24 -

PERI: (cont) And he forgave  
me.

She starts to sob.

PERI: Why did he have to be  
so nice about it?

- 1/24 -

1E, 2E

110 1 E / 5: INT. DAVROS'S LABORATORY  
CLOSE 3S fav Dalek

Davros TURNS to  
screen fav CAM  
See Attendant throw  
switch

FIRST DALEK: Sensors indicate a  
disturbance on level seven.

\*\*\*\* 111 2 E DAVROS: Show me./

o/s 5S - See Screen  
Thru' Dalek + Davros  
shoulders - see  
dead Guard Nat/Grig  
run up to door

112 1 E CU Davros Inform Takis there are body snatchers  
in the catacombs.

DALEK: (OOV) At once.

-----  
RECOR IN. BREAK

- 1/8 -

5A

1. INT. RECEPTION AREA.

5A  
P/A Takis/Lilt + S.  
busy working

SHOT FOR DAVROS LABORATORY SCENE 6

-----  
RECORDING      BREAK  
-----

- 1/25 -

2E, 1E

6. INT. DAVROS' LABORATORY.

\*\*\*\*\* 113 2 E

o/s 33 fav Screen  
Dalek/Attendant  
Dalek f/g L  
Davros CENTRE b/g  
Screen H/A B/G

Davros TURNS to Dalek

On screen is main hall  
See Takis working

FIRST DALEK: Takis does not respond.

(ATTENDANT PRESSES  
A BUTTON AND  
WE SEE TAKIS  
AND THE OTHERS  
AT WORK IN  
THE RECEPTION AREA  
MUCH AS BEFORE)

\*\*\*\*\* Tape to Tape

DAVROS: Get me Kara and find Tasambeker.

114 1 E (ON TUR.)

BCU Davros  
Dalek WIPES F R-L

FIRST DALEK: I obey.

DAVROS: I want the intruders caught.

-----  
RECORDING BREAK  
-----

21

NO EXTRAS MAKE-UP

- 1/26 -

SET IN FLOATER C + D

THE FOLLOWING SHOTS  
ARE ALL TAPE TO TAPE

2C

AREA C

7: INT. NEW CATAcomb

114 2 C

LS Top corridor  
(Don't see doors)  
1 lady to move down  
corridor & OUT CENTRE L

(NATASHA CONTINUES  
TO FIDDLE WITH  
THE CONTROL)

(FX workshop PAN DOWN)

/Run on - STRIKE C +D/

115 2 C

LS Middle corridor

2 men + 1 lady to X  
& MOVE in different directions

/RUN ON - SET IN FLOATER C +D/

(FX Workshop PAN DOWN TO):-

116 2 C

LS Bottom corridor

Natasha + Grigory  
MOVE DOWN from b/g  
UP to CAMERA & OUT R of F

/RUN ON/STRIKE C + D/

117 2 C

LS Bottom corridor

AREA C

See Extra enter u/s CENTRE R  
& walk across L

See Natasha + Grigory enter f/g R  
CREEP round corner & walk u/s  
away from CAM

-----  
RECORDING BREAK SET IN C + D  
CAM 2 to POS E  
-----

- 1/26 -

ALL SHOTS ARE FOR  
TAPE TO TAPE

EPISODE 1 SCENE 8 \*\*

DUB.  
D.J.'S  
VOICE

This shot is for D.J.'s monitor  
for the above scene.

118 2 E  
MS Corridor  
Natasha + Grigory  
UP TO CAMERA & OUT L

EPISODE 1 SCENE 11 \*\*

119 2 C  
STABBING SHOT Catacombs

DUB.  
D.J.'S VOICE

EPISODE 1 SCENE 11A

120 2 C  
MS 4 Chambers

DUB.  
D.J.'S VOICE

121 6 C  
MS Body

RECORDING BREAK

- 1/27 -

N.B Shots required on screen:  
Natasha/Grigory running  
down corridor from Sc.7

DO SHOTS ON 3 FIRST  
then 4

3A, 4A

Costume - Flower power

8. INT. D.J.'S STUDIO.

DUB

Flower power  
Music

(ON A MONITOR WE  
SEE GRIGORY AND  
NATASHA RUNNING  
DOWN AN OLD  
CATACOMB) /

25    3 A  
      CU D.J.

D.J.: Heavy, hey there you guys, we  
have "you know what" in the  
building. Someone could be in  
for a sudden defrosting.

\*\*\*\* 26    4 A  
      H/A o/s screen

see image full screen  
of Natasha + Grigory  
down corridor

\*\*\*\*\* Tape to Tape  
FX workshop  
27    3 A  
      BCU D.J.

See hand up to  
Mic and D.J. sniggers

But seriously, guys, I think it's  
time we cooled things a little. /  
And I can think of nothing more  
soothing than a dedication or  
two... .

You know, I get as much a kick  
out of reading these as I know  
you do hearing them ...

(HE PLACES HIS HAND  
OVER THE MICROPHONE  
AND SNIGGERS)

RECORDING BREAK

D.J. to change

1B, 2B, 6A, 5A

9 1 B / 9. INT. RECEPTION AREA.

MS Tasambeker  
She enters door  
PAN her L to steps.

(AS BEFORE.

TASAMBEKER ENTERS  
AND CROSSES TO THE  
CONSOLE)

10 6 A /  
U/I DEEP Profile SS  
Takis/Lilt f/g  
arranging flowers  
Tasambeker b/g at  
steps.

TASAMBEKER: Takis! /

(TAKIS CONTINUES TO  
ARRANGE THE FLOWERS)

TASAMBEKER: Takis, are you listening  
to me?

(TASAMBEKER PRESSES  
A COUPLE OF BUTTONS  
ON THE CONSOLE)

11 1 B /  
CU Tasambeker  
PROFILE R-L

LILT: (MUFFLED VOICE) Who's  
in love. Who's in love. /

(TASAMBEKER SPINS  
ROUND)

12 6 A /  
a/b SS

TASAMBEKER: (SHOUTS) Who  
said that? /

Takis TURNS & MOVES off

(TAKIS TURNS TO  
FACE HER)

Was it you?

CAM 1B NEXT

- 1/29 -

ON SHOT 12 CAM 6A

TAKIS: (GRUNTS) What?

TASAMBEKER: Who said - Oh, never  
mind. /

13 1 B  
ES Takis

I AM him DOWN  
stairs R to o/s  
2S fav. Tasambeker

TAKIS: Why are you always so  
noisy? You give me a headache.

TASAMBEKER: I'll give you more than  
that in a moment. Your communicator  
was switched off. And the Great  
Healer has been trying to contact  
you. It seems you prefer to play  
with flowers than do your duty.

Takis TURNS PROFILE

TAKIS: I like flowers.

TASAMBEKER: You're supposed to  
be head of security.

Takis TURNS to her  
14 2 B  
CLOSE d/s 2S fav.  
Takis

TASAMBEKER: Not when it  
compromises your duty. You're  
a disgrace! /

15 1 B  
CU Tasambeker

TAKIS: Because I like flowers,  
or because I won't respond to  
your bullying. For that's what  
you are, Tasambeker, a pathetic  
bully. /

16 2 B  
CU Takis  
TURNS to PROFILE R-L  
to look at security CAM  
17 5 A(Nike)  
CAM 2B NEXT

TASAMBEKER: (FURIOUS) You're  
attitude doesn't go unnoticed.  
The Great Healer sees and hears  
everything. /

(TAKIS GLANCES UP  
AT THE SECURITY  
CAMERA)

1 MCG 77 is Tasambeker

- 1/30 -

ON CAM 5A

TAKIS: Then he'll also see the way you abuse his name to bolster your own authority.

Lilt MOVES into b/g  
Takis TURNS to Lilt

TASAMBEKER: (QUIETLY) That's right, Takis, keep it up. Talk yourself in front of a firing squad. /

18 2 B  
o/s 3S fav. Takis/Lilt

TAKIS: (TO LILT) She's threatening me again.

/RUN ON 1B INTO 2B ITL 1/

19 1 B  
CLINE PROFILE TO  
fav. Tasambeker

Takis/Lilt f/g  
see Tasambeker between  
their shoulders

they TURN in PROFILE

LILT: Well, she is a bit upset.  
You've got to allow her to get  
rid of her frustration somehow. /

TASAMBEKER: Shut up! You're both in enough trouble as it is. There are body snatchers in the building. And they must have walked in right under your nose.

TAKIS: (TO LILT) Did you see anyone?

LILT: No. (TO A FEMALE ATTENDANT)  
Did you?

(ATTENDANT SHAKES HER HEAD)

TAKIS: You see. Must have got in another way.

Tasambeker leaves R of F

(TASEMBEKER FUMES)

\*\*\*\* 20

See her MOVE forward  
then TURN BACK, Takis/Lilt  
some forward & EXIT  
DO NOT EXPOSE FOR 10 SECS.  
then let her Leave u/s L

TASAMBEKER: Enjoy yourself.  
While you can. / (SHOUTS)  
We will find the intruders!

\*\*\*\* TAPE to TAPE

Davros Monitor En1 Fe. 1

RECORDING BREAK

1B to 1C

2B to 2C

- 1/31 -

1E, 2E

10. INT. DAVROS' LABORATORY.

\*\*\*\* 115 2 E  
 o/s 2S fav Screen  
 On screen see Takis/Lilt  
 leaving - Tasambeker  
 walks away

(ON A MONITOR WE  
 SEE TAKIS AND  
 LILT LEAVING THE  
 RECEPTION AREA.)

---

116 1 E  
 L/A CLOSE 2S Davros/Attendant  
 Davros f/g L  
 Attendant b/g R  
 nods & walks OUT L  
 CENTRE on Davros &  
 TIGHTEN to CU

TASAMBEKER WATCHES  
 THEM GO)

DAVROS: (TO ATTENDENT) Have  
 that woman, brought to me.

RUN ON

Costume - Rocker

3A, 4A

\*\*\*\* 40 4 A 11A. INT. D.J.'S STUDIO. /

o/s 2S Fav. Screen  
CU of casket on  
screen. PANNING SHOT  
of caskets + film shot  
of LS Doctor + Peri  
on the move

(D.J. INTIMATELY  
INTO THE MICROPHONE)

\*\*\*\* Tape to Tape  
FX workshop

41 3 A  
CU D.J.

D.J.: Hey there, casket eight  
one six - or should I say, hi  
George. This is D.J. with a  
very special message for you.  
Today you are one hundred and  
sixty-three Tralphon years old.  
Congratulations. (CONSULTS HIS  
SCRIPT) / Your dear wife Venella,  
who is still very much alive,  
sends you her sincerest and  
fondest love. She misses you  
very much and wants you to know  
that you are constantly in her  
thoughts. She would also like  
to reassure you on this very  
special day, that her every  
waking hour is spent administering  
the research fund you set up to  
find the cure for Becks Syndrome,  
that, oh so, dreadful disease  
that took you from her side.

(HE PLACES HIS HAND  
OVER THE MICROPHONE  
AND SNIGGERS.)

HE THEN RECOMPOSES  
HIMSELF AND CONTINUES  
TO PURR)

\*\*\*\* 42 4 A  
CU Casket on screen

\*\*\* Tape to tape

43 3 A  
CU D.J.

You see George, she still loves  
you. And to celebrate that  
deepest and purest of emotions,  
your dearest wife has requested  
I play a little music for you.  
From her heart to your heart, /  
George. . . (cont ...)

ON CAM 3A

(D.J. PRESSES A  
SWITCH AND SOME  
VERY STRANGE  
ELECTRONIC MUSIC  
IS HEARD.)

D.J. TAKES THE  
VOLUME OF THE  
MUSIC DOWN AND IN  
HIS "OWN" VOICE  
SAYS:)

He sees something

D.J.: (cont) Poor, old George.  
You've got a wife and a half there.  
They found a cure for Beck's  
Syndrome forty years ago. Be  
interesting to know what's she's  
really doing with the money.

(HIS EYE IS THEN  
CAUGHT BY THE  
MONITOR SHOWING  
PERI AND THE DOCTOR.)

D.J. PRESSES ANOTHER  
SWITCH AND IN HIS  
"PROFESSIONAL" VOICE  
SAYS:)

\*\*\*\* 44

4 A  
o/s 2S fav. screen

On screen Doc + Peri  
on move twds CAM

Hey there, you guys. / The maiden  
in distress is coming this way.  
I wonder which of you lucky fellas  
she's coming to see.

45

3 A  
CU D.J.

(ASIDE IN HIS  
"OWN" VOICE)

Well, don't all answer at once.

(C.U. MONITOR.  
WE SEE THE DOCTOR  
REACHING THE TOP  
OF A SMALL HILL),

\*\*\*\* 46

4 A  
o/s 2S fav. screen  
See Doc + Peri  
approach screen

Shots 44+46 Tape to Tape

TELECINE 4:

Ext. Rough Ground. Day.

THE DOCTOR and PERI as  
on the monitor in  
previous scene.

THE DOCTOR is wearing  
his cloak.

He is also swinging his  
watch and chain.

Sometime during this scene,  
we see him slip it into  
his trouser pocket.

THE DOCTOR: Feeling better?

PERI: (NODS) A little ...  
I wish you'd told me the truth  
about this place.

THE DOCTOR: I thought I had.

PERI: You said this was a  
civilised planet.

THE DOCTOR: Not quite. I said  
its technology was about five  
hundred years ahead of Earth's.

PERI: All right. So where is  
it?

THE DOCTOR: What?

PERI: All this technology?

THE DOCTOR: Nearby.

PERI: You said this would be a  
nice, peaceful visit. You said  
there wouldn't be any mad axemen  
or creatures of the night to  
disturb my tranquility.

THE DOCTOR: Did I really say that?

PERI: You did. You also said there would be friendly faces. People we could dine out with, rather than the sort who wanted to dine on us.

THE DOCTOR: It seems I said a great deal.

PERI: You certainly did. But what do we find? Exploding fish and a man who looks as though a blow lamp has been run over his face.

THE DOCTOR: Hardly events I could have predicted.

PERI: Well, I hope there aren't any more surprises. I don't think I could cope if there were.

THE DOCTOR: There we're of one mind.

They walk off down the hill.

CAMERA remains on the brow.

PERI: Do you think there are more around like that poor guy I killed.

THE DOCTOR: Could be.

PERI: That's what I thought.

THE DOCTOR: I wouldn't worry about it.

PERI: Oh, no?

Although they go on talking, we cannot hear what they say.

As they reach the bottom of the hill, a WHITE DALEK edges INTO FRAME.

- 1/37 -

6L AREA B

(Dolphin arm)

\*\*\*\* 239 6 L 12. INT. NEW CATAcomb. /

H/A LS Corridor

1 Guard + 1 Attendant place dead Guard on trolley - they wheel him d/s to CAM.

Takis & Lilt enter F

CRANE DOWN & TRACK in with them to Dalek

(TAKIS, LILT AND TWO ARMED ATTENDENTS WATCH AS THE DEAD GUARD IS LOADED ONTO A TROLLEY AND IS THEN TAKEN AWAY.)

A TECHNICIAN EXAMINES THE DESTROYED DALEK)

LILT: Bit of a mess.

(TAKIS POINTS AT THE DESTROYED DALEK)

TAKIS: Was that thing on guard duty?

Guard returns to examine Dalek f/g

Takis nods to Lilt they move fwd

TRACK BACK with them to BC2C

LILT: So I gather.

TAKIS: It's worse than I thought.

LILT: Everything's worse than you thought. What's the matter with you, Takis? You're turning into a right old misery. It's only a tame Dalek.

TAKIS: That's right. But don't you find the security a bit heavy? All that's supposed to be in the old catacomb are a few thousand stiffness in suspended animation.... There's something else going on.

His bleeper goes and as they move off CRANE UP & LOOSEN to H/A LS corridor - lock off & let them go

- 1/38 -

ON CAM 6L

(HE NOTICES A RED  
LIGHT FLASHING ON  
A NEARBY SECURITY  
CAMERA)

Come on.

(THEY MOVE OFF

/RUN ON - ARTISTS REPOS.  
STRIKE DALEK

\*\*\*\* 240 6 L /  
TS Corridor

Takis/Lilt walk away from us

Shot 240 Tape to Tape

-----  
RECORING BREAK  
-----

35

1E, 2E

13. INT. DAVROS' LABORATORY.

\*\*\*\*\* 117 2 E

O/S 2S fav Screen  
See Davros R of F (CLOSE ON DAVROS)  
See Takis/Lilt on screen

118 1 E DAVROS: (MUTTERS) You know too /  
L/A CLOSE 2S Davros/ much, Takis.  
Dalek  
(WIDEN SHOT)

(WIDEN SHOT)

Davros swings round  
to CAM - See Attendant  
b/g switch on screen

FIRST DALEK: Kara is now available.

\*\*\* 119

CLOSE o/s 2S fav Screen  
See Kara appear on screen

DAVROS: I shall talk to her.

(ATTENDANT PRESSES  
A BUTTON AND KARA  
APPEARS ON THE  
LARGE SCREEN)

DAVROS: Ah, my dear Kara.

/N.B We need to find shot of Kara suitable ie. from top  
of Epi Sc 15

#### RECORDING BREAK

123

- 1/40 -

ALL FLOATERS IN TO START

Note for Natasha she must hold a grenade  
in her hand for readiness. AREA C

4E

14: INT. NEW CATAcomb

528 4 E

LS Corridor

CAM man's back to doors (GRIGORY HAS LOCKED  
see infinity - A DECODER INTO THE  
Nat/Grig walk twds us LOCK OF A CIRCULAR  
UP TO CAM & OUT L DOOR AND IS READING  
ITS DISPLAY.

-----  
FREAK STRIKE F10AT C+D  
-----

WE CAN NOW SEE THE  
NAME OF THE "RESTING"  
OCCUPANT EMBLAZONED  
ON THE DOOR,  
"PROFESSOR A.V STENCOFF")

529 4 E

LS Corridor to doors  
see Natasha/Grigory  
look round corner R  
then X R-L

RECORDING BREAK

- 1/40A -

243 6 M (dolphin arm) /  
MS Grigory/Natasha  
They enter R of F  
CRAB L & CRANE DOWN  
to PROFILE 2S  
Grigory R of F  
Natasha + Guard L

GRIGORY: (PETRIFIED) However  
did I let you talk me into this.

NATASHA: Get on with it.

GRIGORY: A bit of tomb robbing  
is one thing, but did we have to  
kill that guard? /

244 3 C  
CLOSE o/s 2S fav Natasha

NATASHA: Look, I don't want to be  
here anymore than you do. But that's  
supposed to be my father in there.  
And I want to know why the courts were  
so reluctant to let me have his  
body back. Now hurry up! /

245 6 M  
Low Level a/b

GRIGORY: You can't rush this  
sort of thing.

NATASHA: Neither can we hang  
around here.

CAM 3C NEXT

- 1/41 -

ON CAM 6M

CRANE UP & TIGHTEN  
2S as Grigory RISES  
He moves Natasha to R  
& CRANE DOWN with him  
again. Keep her R of F

GRIGORY: Oh, you're so impetuous.  
If I open that door too soon, the  
molecular structure of the body  
will breakdown. Poor old Stengos  
will turn into a pool of high  
protein water. Even if I were  
confident I could reconstitute him,  
we do not have a suitable vessel  
into which he could be ladled.

246 3 C  
H/A CLOSE o/s 2S  
fav Grigory

NATASHA: Just get the door open,  
will you. /

\*\*\*\* 247 6 M  
a/b

As Grigory TURNS away L  
CRAB L & REVEAL the  
monitor with a  
picture fed to it.

Grigory's hands  
press buttons.

GRIGORY: Don't you ever listen?  
I'm a doctor, not a magician.  
You'll kill him! /

NATASHA: If we don't succeed,  
he's already dead. Now get the  
door open!

(RELUCTANTLY, GRIGORY  
STARTS TO TAP  
OUT THE DOOR  
OPENING CODE)

Type to Tape

RECORDING BREAK

TELECINE 5:

Ext. High Protein.  
Production Laboratory.  
(Model Shot)

The complex is massive  
and has the feeling of  
an old fashioned  
industrial town.

- 1/43 -

166 1 A /  
 CU Davros  
 Fed thru' FX mixer  
 live to Sc15

N.B 1 Cam on Davros to feed live  
 version onto screen

1A, 3B, 2B, 4A

\*\*\*\*\* 167 3 B / 15. INT. KARA'S OFFICE.  
 MCU Kara  
 For screen in Davros  
 "Ah Kara"

/RUN ON/

(KARA IS TALL  
 SEXY, FORTISH  
 AND VERY MUCH  
 IN CONTROL OF  
 HERSELF AND EVERYONE  
 AROUND HER.

SHE IS STRIKING  
 IN APPEARANCE  
 RATHER THAN BEAUTIFUL.

KARA IS STANDING  
 BEFORE A LARGE  
 SCREEN.

Q. The screen

ON IT WE CAN SEE  
 DAVROS, VOGEL, HER  
 MALE ASSISTANT, STANDS  
 TO ONE SIDE OF THE  
 SCREEN)

168 2 L  
 CLOSE o/s 2S fav screen  
 See image of Davros  
 on her pink screen

KARA: It's all very well to  
 make your demands, but you  
already take most of the profit  
my factories make.

DAVROS: I created the product  
 you manufacture. I have the  
 right to the money.

Drop 169 3 B  
 in shot Thru' glass o/s 3S  
 fav Vogel/Kara

KARA: Oh, I am more than  
 aware of that, Great Healer. / I would  
willingly sell the bones of  
 Vogel here, if it would aid your  
 cause.

VOGEL: And I would give them  
 willingly.

CAM 2B NEXT

- 1/44 -

ON CAM 3B

Drop in shot

170 2 B CLOSE O/S 2S fav Davros KARA: You see how devoted we are?/ But you would get very little for him alive or dead.

171 3 B CU Kara And I would be without a secretary.

172 2 B a/b o/s 2S Do you realise how hard it would be to replace him?/ Good secretary's

173 3 B (Locked Off) / are very difficult to find.  
Thru' glass  
o/s 3S fav Vogel/Kara

174 2 B a/b CLOSE o/s 2S DAVROS: I do not wish to hear any more from your prattling tongue. /I want more money!  
I cannot complete my research without it.

175 4 A CLOSE PROFILE 2S KARA: We'll do our best for you. I'm sure/Vogel can engage in a little creative accountancy on your behalf.  
Vogel/Kara

Kara keeps looking straight OUT R-L VOGEL: I already do, madam.  
I am a past master at the double entry.

176 2 B a/b CLOSE o/s 2S KARA: Then you must make it triple. You heard what Davros said, he needs the money. /

Drop in shot 177 3 B L/A CLOSE o/s 2S DAVROS: Do not call me by my name on an open channel! /  
fav Kara + hologram KARA: I'm so sorry, Great Healer. Such is my enthusiasm for your cause my mouth often says what my mind wouldn't dare think. Please accept my apologies. /

178 2 B a/b + Hologram DAVROS: I would rather accept your money. / And soon!

Drop in shot 179 3 B L/A CLOSE o/s 2S (THE IMAGE ON THE SCREEN SNAPS OFF.  
fav Kara + hologram See image disappear slowly fed up to CU Kara from pink image thru' screen to natural - she TURNS to Vogel

CAM 3B NEXT

50

- 1/45 -

ON CAM 3B

KARA CONTINUES TO  
STARE AT THE BLANK  
SCREEN FOR A MOMENT,  
A JOYLESS SMILE  
ON HER LIPS.

THAT TOO SNAPS  
OFF AND HER  
FEATURES HARDEN)

180 3 D (On her turn) KARA: Has Orcini arrived? /  
CLOS PROFILE 2S  
fav Vogel VOGEL: He has, madam.  
Vogel moves off u/s  
TIGHTEN to CLOSE  $\frac{3}{4}$   
PROFILE Kara KARA: Then show him in.

-----  
RECORDING BREAK

NOW DO DROP IN SHOTS BUT TURN DAVROS'S HEAD  
BACK TO CAMERA AGAINST BLACKS

-----

DRY ICE FX ON BODY

SWEAT FOR GRIGORY

540 1 G

1G, 3E, 2D, 4F  
16. INT. NE. CATACOMB.

CLOSE UP PROFILE  
Grigory R-L - see  
fingers fiddle b/g  
He sweats - he hears  
noise & TURNS R

(THE DOOR OF  
STENGOS' CELL IS  
NOW OPEN. CLOUDS  
OF CONDENSED CARBON  
DIOXIDE BILLOW  
FROM THE OPENING.)

DUB  
DOOR CLICK

541 3 E

L/A CLOSE 3E fav Grigory  
Natasha f/g R - see doors  
open Natasha X's F R-L  
As body starts to come out  
R-L

GRIGORY AND NATASHA  
GROPE AROUND IN  
THE FOG FOR  
STENGOS'S BODY.

THEY FIND WHAT THEY  
ARE LOOKING FOR  
AND PULL OUT A  
SLIDING TRAY  
WITH AN ALUMINIUM  
FOIL WRAPPED BODY  
ON IT)

542 1 G

TIGHT LOW LEVEL of body  
Slowly MOVING OUT + dry ice FX  
See Natasha/Grigory lean  
over body in PROFILE

GRIGORY: You were wrong. The  
body's here!

Natasha X's L-R

NATASHA: Unwrap it.

543 3 E

L/A CLOSE 3S  
body f/g + Dry Ice FX  
Natasha/Grigory b/g  
He starts to unzip bag

GRIGORY: As you wish.

(HE FIDDLING WITH  
ONE OF THE TUBES  
ATTACHED TO THE  
BODY)

CAM 1G NEXT

Why do I allow myself to get involved  
in such lunatic situations.

- 1/47 -

ON CAM 3C

(AS GREGORY WORKS,  
HE ACCIDENTLY KNOCKS  
THE BODY, WHICH  
WOBBLES.

GREGORY AND NATASHA  
EXCHANGE A CONFUSED  
GLANCE.

The body rolls

GREGORY PRODES  
THE BODY AGAIN.  
THIS TIME IT  
NEARLY SLIDES  
FROM ITS REST.

Gregory unzips it  
Natasha turns to him  
they TURN violently

QUICKLY GREGORY  
REMOVES THE FOIL  
FROM AROUND THE  
FACE AND WE SEE  
THAT IT IS A  
DUMMY)

NATASHA: They have taken him!

TAKIS: (O.O.V.) Hold it!

STAND UP FAST  
to DEEP o/s Group Shot  
fav 2 Guards + Takis/Lilt

(GREGORY AND NATASHA  
TURN TOWARDS THE  
SOURCE OF THE VOICE.  
FROM THEIR P.O.V.  
WE SEE TAKIS,  
LILT AND THE  
TWO ATTENDANTS AT  
THE FAR END OF  
THE CATACOMB) /

Drop 252	6 N
in shot	L/A CLOSE 4S
	2 Guards f/r
	Takis/Lilt b/r
253	6 N
	MID O/S Group shot
	fav Natasha/Gregory
	See gun drop

Throw down the gun.

(NATASHA OBEYS)

Now raise your hands. (cont...)

129

- 1/47A -

545 2 D / (ON THE GRENADE  
CLOSE on Natasha's hand CLIPPED TO THE /  
with grenade - she HELT IN THE SMALL /  
slowly RAISES her hand OF NATASHA'S BACK )

546 1 G /  
o/s 4S fav Natasha / Grigory  
see them drop /

\*\*\*\* 547 4 F (VLAD) / Run on /  
See them drop into shot

See grenade go off  
Soldier crash to ground Takis/Lilt TAKIS: Grenade.  
dive for cover

Takis/Lilt round corner  
PICK UP guns & fire then  
LEAVE L of F

RECORDING BREAK

75

- 1/48 -

Drop in 256 6 N  
 o/s Group shot fav  
 Natasha/Grigory  
 See Natasha throw  
 Grenade

CAUTIOUSLY NATASHA  
 REACHES FOR IT,  
 UNCLIPS IT AND  
 THEN CONTINUES  
 AS THOUGH SHE  
 IS ABOUT TO  
 RAISE HER HANDS.

257 6 N  
 I/A CLOSE 43  
 Guards + Takis+Lilt

INSTEAD SHE HURLS  
 THE GRENADE ALONG  
 THE CORRIDOR)

TAKIS: (cont) Grenade!

they run back to  
 behind door - 2 guards  
 hit the deck and cover  
 heads

(AS HE SHOUTS BOTH  
 HE AND LILT  
 HURL THEMSELVES  
 TO THE FLOOR AND  
 COVER THEIR HEADS.

\*\*\*\* 258 1 C

LOW LEVEL o/s Group  
 shot - Guards on floor  
 Natasha/Grigory hide  
 f/g under trolley

THE TWO ATTENDANTS  
 AREN'T FAST ENOUGH  
 AND CATCH THE  
 FULL BLAST OF THE  
 EXPLOSION.

Grenade explodes b/g  
 Bodies remain still

DURING THE CONFUSION  
 WE SEE NATASHA  
 SNATCH UP HER  
 BLASTER AND DRAG  
 A PANIC STRICKEN  
 GRIGORY AWAY)

Grigory/Natasha clear  
 fast - Takis/Lilt OUT  
 of Hiding; run fwd to  
 Guards pick up guns &  
 fire then run OUT L

RECORDING BREAK

6 REPOS to N

NOW DO PICK UP SHOTS ALL ON 6

RECORDING BREAK CLEAR DEBRIS

- 1/49 -

NO MAKE-UP FOR EXTRAS

VT SPLIT FEED TO CAM 5  
AS H/A SHOT FOR SCREEN IN DAVROS' SET.BLACK FLOATERS A/B SET TO MAKE PREP. ROOM

18/C

3B, 5B, 2D

17. INT. NEW CATACOMB (COMPUTER AREA)122 1 B (Pushed in)  
MC doors - they open.TRACK BACK L with  
Tasambeker & trolley  
& attendant. PAN them R  
to prep room. Tasambeker  
opens door - other  
attendants enter & gather  
round trolley(TASAMBEKER,  
ASSISTED BY AN  
ATTENDENT ARRIVE  
PUSHING A TROLLEY  
ON WHICH IS THE  
COVERED BODY OF THE  
GUARD KILLED  
EARLIER.123 2 D (Thru' prep room door)  
Group shot fav. JobelTasambeker TURNS to Jobel  
(He moves fwd to body L of FOTHER ATTENDENTS  
GATHER AND SOON  
THERE IS A BUZZ OF  
EXCITED CONVERSATION.A NEARBY DOOR IS  
THROWN OPEN AND  
JOBEL EMERGES  
WEARING A HEAVY  
RUBBER APRON  
AND RUBBER GLOVES)

Q Jobel + Cut to 2D

124 1 B

fav. Tasambeker R of F

JOBEL: If you wish to gossip,  
there is a rest room provided,  
you know. /

125 2 D

fav. Jobel

TASAMBEKER: I'm sorry, Mr. Jobel. /

126 1 B

a/b o/s 2S

JOBEL: I should have guessed you'd  
be here. /

127 2 D

JOSE o/s 2S fav.  
Jobel L of FTASAMBEKER: An attendant has been  
murdered. /JOBEL: It's a pity it couldn't  
have been you. (cont...)

She TURNS

(TASAMBEKER LOOKS  
VERY HURT)

CAM 1C NEXT

- 1/50 -

ON CAM 2D

128 1 C CLOSE o/s 2S fav. Tasambeker JOBEL: (cont) Oh, I wish you'd get used to my sense of humour. /

129 2 D Close o/s 2S fav Jobel TASAMBEKER: I'm sorry, Mr. Jobel. /

130 1 C CU Tasambeker JOBEL: Why are you taking him to my preparation room. It's not the mortuary. /

131 3 B CU Jobel TASAMBEKER: He's badly damaged. He'll require cosmetic embalming before we return him to his planet for perpetual instatement. /

132 1 C CU Tasambeker JOBEL: Don't you ever listen. I have the president's wife in here and I can tell you she's more active now than she ever was when alive. /

133 2 D Close o/s 2S fav Jobel TASAMBEKER: I'm sorry, Mr. Jobel. /

134 1 C Close o/s 2S fav JOBEL: I haven't got time to deal with him. /

She moves closer TASAMBEKER: Perhaps I could. I am a third year student. And I have studied your methods very closely.

135 3 B CU Jobel "Take his MOVE u/s a pace & make zo with Tasambeker R of F JOBEL: The way you get under my feet, I sometimes think too closely. /  
(cont...)

CAM 1 adjust 2S fast  
placing Tasambeker L of F

- 1/51 -

(JOBEL PULLS BACK  
THE COVER OF THE  
DEAD ATTENDENT.)

136 Jobel L of trolley /

Jobel TURNS back  
to Tasambeker

JOBEL: (cont) He certainly is  
in a mess.

(LOOKS AT  
TASAMBEKER)

Jobel, I s'pose you can't make him  
look any worse. /

Jobel starts to move  
the OKA's plastic  
him L of F.  
comes over  
to prep room with  
trolley.

138 Jobel TURNS back to her  
2 D

Jobel L of F

See Tasambeker f/g R  
& trolley. She TURNS  
back to him as Jobel  
looks UP L of F

\*\*\*\* 139 B

MS Jobel  
looking up to CAM  
He EXITS L

TASAMBEKER: Thank you, Mr. Jobel.

JOBEL: Now get him away from here.

TASAMBEKER: Certainly Mr. Jobel.  
And thank you.

(JOBEL TURNS TO GO BACK INTO HIS ROOM)

JOBEL: Oh, /before you start hacking  
the wood, the Great Healer wants to  
see you. /

(LOOKS UP AT THE  
SECURITY CAMERA AND  
SAYS VERY LOUDLY:)

Although why I should be the  
messenger boy, I do not know.

EXTRAS CHANGE  
MALE-UP

RECORDING BREAK

5B to 5C  
1C to 1B  
2D to 2A

NOW DO SHOT 136

- 1/52 -

1E, 2E

18. INT. DAVROS' LABORATORY.

\*\*\*\* 125 2 E  
CLOSE o/s 2S fav screen  
See on screen H/A Jobel (CLOSE ON DAVROS)  
looking at CAM then  
TURN away - FREEZE  
the picture

126 1 E  
F.S Davros

DAVROS: (MUTTERS) You are a  
fool, Jobel./ I have offered  
you the universe, but you  
are content to play with the  
bodies of the dead.

(MUCH LOUDER)

CRASH ZOOM IN  
on "Number".

Soon you will join their number!

RECORDING BREAK

26

- 1/52A -

AREA C

259 6 N / 18A: INT. NEW CATACOMBS <sup>ON</sup>

L3 Corridor -  
Natasha/Grigory run up  
to CAM & BLACK OUT F

NATASHA AND GRIGORY

/Run on/

260 6 N /  
L3 Corridor  
Artist turned round

Start BLACK F - their  
bodies run away from us

RECORDING BREAK

SPOTLIGHT FLOATING C + D + E

6P

251 6 P / 19. INT. NEW CATAcomb.  
LS Empty corridor

Joe shadow: come into F  
on wall then Natasha +  
Grigory enter R-L

CRAZ L FAST with them  
to junction

they stop - HOLD CL 2S

(GRIGORY AND NATASHA  
RUN ALONG THE  
CORRIDOR THEN PAUSE  
FOR NATASHA TO LOOK  
AT MAP)

GRIGORY: (BREATHLESS) This  
is no life style for someone  
of my age.

(HE UNCAPS HIS BOTTLE  
AND TAKES A SWIG)

NATASHA: That won't do you  
any good.

GRIGORY: You've left your  
sudden interest in my health  
a little late.

NATASHA: If you want to get  
out of here alive, it's best  
you remain sober.

Natasha EXIT: L  
HOLD Grigory then  
TAX him L a little  
and Let him go

GRIGORY: Oh, really. You  
condemned me to death the  
instant you threw that first  
grenade. (HIC-CUPS) Sorry.

(NATASHA MOVES OFF)

Don't walk away when I'm  
telling you off!

RECORDING BREAK

FLOATER A to FA2

CAM 6 to POS L  
CAM 2 to POS F

SET UP BULLET FA

STORY ORDER NUMBERS

AREA B

1) 262 2 F  
 Empty black wall  
 Natasha/Grigory ENTER R-L  
 they stop

(NATASHA CONTINUES  
 ON HER WAY. THEY  
 COME TO SIDE. PAUSE.  
 NATASHA TAKES A  
 CAUTIOUS GLANCE INTO  
 IT.)

2) 263 6 R  
 Une edge of corner  
 See Guard + Dalek on duty

NATASHA'S POV DALEK  
 AND GUARD)

3) 264 2 F  
 a/b Natasha/Grigory  
 Natasha LEAVES R of F  
 HOLD Grigory - he  
 then moves across R  
 Let him go

NATASHA: Guards.

Run on b to clear/

GRIGORY: No more killing please.

4) 265 2 F  
 MCU Natasha - see  
 her prime grenade  
 Grigory enters L of F  
 to TIGHT 23  
 PAN Natasha R to REV  
 Guard + Dalek b/p  
 She gently rolls grenade  
 along floor

NATASHA: Do you want to die here?

(GRIGORY SHAKES HIS HEAD  
 RELUCTANTLY, NATASHA PRIMES  
 THE GRENADE, STEPS INTO  
 CORRIDOR AND SLIDES IT  
 ALONG THE FLOOR TOWARDS  
 DALEK

THE GRENADE EXPLODES,  
 DESTROYING DALEK

Drop 7) 266 6 F  
 in shot  
 on floor - Grenade  
 rolls fwd - Let her take  
 her turn L to hide

THE GUARD TAKES COVER  
 BEHIND THE WRECKAGE OF  
 DALEK AND OPENS FIRE.

Drop 8) 267 6 P  
 in not  
 on floor - grenade  
 rolls away

NATASHA FIRES BACK.

THERE IS A GUTHTER  
 EXCHANGE OF FIRE.  
 GUARD IS KILLED.)

12) (Do next rec Guard +  
 Dalek blow + disappear)

NATASHA: Come on.

(THEY RUN UP TO DOOR)

RECORDING BREAK  
 Strike Guard + Dalek +  
 New Bullet FX

- 1/5A -

Smoke 1, 268 2 F  
FX n/b Natasha looks round corner - no Guard + Dalek - then moves off (THEY RUN UP TO THE DOOR)  
Grigory follows  
Area is smoking

/ IN ON/

Bullet 6) 269 2 F (Turn round)  
FX 9) MCU Natasha  
11) she pokes head back corner  
14) R of F - See bullet fx  
Then she & Grigory MOVE OUT  
& fwd to CAM

/ DO SCENE 19A NEXT RECORDING/

RECORDING BREAK

RE-WRITE 2 Jan '85

- 1/54A -

3A

1    3 A                            /    19A.    OLD CATACOMBS  
L/A M2S Nat/Grigory

Door opens - they  
ENTER

GRIGORY: There's no future down  
there. That way only takes us  
deeper underground.

NATASHA: You should have studied  
your map a little closer.

They start CREEPING  
DOWN steps

GRIGORY: I stayed up all night  
studying it. The lack of  
alternative exits depressed me  
no end.

TRACK BACK with them  
down corridor then  
PAN them L-R

NATASHA: If you had studied  
with a clearer mind, you would  
have noticed there is a service  
lift to each level.

Let them walk away  
from us

GRIGORY: Is there?

NATASHA: Come on.

(CONFUSED, GRIGORY  
FOLLOWS)

-----  
RECORDING BREAK  
-----

- 1/54A -

TELECINE 6:

a) Ext. Rough Ground.  
Day.

THE DOCTOR: (POINTS) There  
you are ...

THEIR P.O.V.:

b) Ext. Tranquil  
Repose. Day.  
(Model Shot).

A series of futuristic structures constitute, the admin. buildings, laboratories and preparation rooms.

In front of the buildings we can see the "Garden of Fond Memories".

(Obviously this should reflect the location used later in this episode).

THE DOCTOR: (V.O.) Tranquil  
Repose.

Not only should it have a feeling of peace and tranquility, but also give the impression it goes on for miles.

The cryogenic chambers that contain the "Resting Ones" are underground.

c) Ext. Rough Ground Day.

RESUME ON PERI.

PERI: Tanquil Repose? That doesn't sound very alien.

THE DOCTOR: What did you expect?

PERI: I don't know. Something more ethereal ... But Tranquil Repose .... it's sort of ... yuk. The kind of name we'd come up with in the States.

THE DOCTOR: Your planet doesn't have a monopoly on bad taste.

PERI: I know that. It's just the way you've talked about your friend. I didn't expect to find him in a place with such a tacky name.

THE DOCTOR: To be perfectly honest, neither did I. Stengos wasn't the sort who would want his life artificially extended. Hanging around in the vain hope someone might discover a cure for the organic breakdown of his body is not him at all.

PERI: Now you tell me. (ANNOYED) I knew there was a reason we'd materialised in the middle of nowhere. Why didn't you tell me before?

THE DOCTOR: Simply being cautious.

Would you rather

I burdened you with what may  
have turned out to be nothing  
more than a piece of paranoid  
speculation on my part?

PERI: But it wasn't.

THE DOCTOR: I know that now.  
But when we first picked up  
the news of Stengos' death,  
I couldn't be certain.

PERI: Shouldn't we go back  
for the Tardis? I'd feel  
safer if we did.

THE DOCTOR : To arrive in the Tardis would  
attract too much attention.  
I prefer to slip in unnoticed.

11

- 1/58 -

Costume - Zoot suit

3A, 4A

20. INT. D.J.'S STUDIO.

\*\*\*\* 50 4 A  
o/s 2S fav. screen

on screen see Doc + Peri  
twds us

(CLOSE-UP WALL OF  
MONITORS.)

51 3 A  
CU D.J giggling

EVERY ONE SHOWS  
THE SAME SCENE:  
A HIGH LONG  
SHOT OF THE  
DOCTOR AND PERI.

\*\*\*\* Shot 50 Tape to Tape

D.J. SITS WITH HIS  
FEET ON THE CONSOLE  
STARING AT THE  
SCREENS)

RUN ON

4

- 1/59 -

3 3 A (Pulled back)

LS Corridor  
Dalek + Guards +  
Body move up corridor  
4 A (Thru' trap)  
TIGHT PROFILE 2S  
Nat/Grigory - See  
Dalek + Group  
pass R-L

21: OLD CATACOMB: INT

4 4 A (Thru' trap)

TIGHT PROFILE 2S  
Nat/Grigory - See  
Dalek + Group  
pass R-L

GRIGORY: We could try another level.

DUB  
LIFT  
NOISE

RUN ON 4 REPOS to E/

NATASHA: There isn't time. I must make contact with the others.

\*\*\*\* 5 4 B  
LS Corridor - See  
Dalek + Guard go round corner - Nat/Grigory OUT u/s L

(SHE MOVES BACK ALONG THE CATACOMB UNTIL THEY REACH A DOOR RECESSED INTO THE ROCK.)

CRANE DOWN to CLOSE 2S

PAN Natasha L as she gets out laser + Fires

RUN ON \*\*\*\* Tape to Tape

NATASHA EXAMINES THE DOOR OPENING MECHANISM, TENSES HERSELF, BLASTER AT THE READY, HITS THE DOOR OPENING MECHANISM AND ENTERS)

DOORS  
OPEN

\*\*\*\*6 3 B  
o/s 2S fav door

See lazer FX on door  
They move fwd

\*\*\*\* 7 5 A  
H/A WS Incubation room  
See Grigory/Natasga enter R & slowly begin to move L

RECORDING BREAK 4 to VLAD

3A/B, 5A, 4A/B

2 3 A / 21. INT. OLD CATAcomb. + Body on trolley  
M2S Nat/Grigory 2 Guards  
1 White Dalek

TRACK BACK with  
them down corridor

(GRIGORY AND NATASHA  
ON THE MOVE.

PAN them L & TRACK in  
behind them as they  
continue. They dart  
into recess R of F  
PAN with them to TIGHT 2S

THEY REACH A JUNCTION  
AND STOP.

CAUTIOUSLY, SHE  
PEERS ROUND THE  
CORNER.

HER P.O.V.: TWO  
WHITE DALEKS STAND  
EITHER SIDE OF THE  
LIFT DOOR.

NATASHA QUICKLY  
WITHDRAWS HER HEAD)

Dub  
Lift  
Noise

/RUN ON - CAM 3 REPOS  
OPEN DOORS FOR CAM TRAP  
4 to POS A

GRIGORY: We could try another  
level.

NATASHA: There isn't time.  
I must make contact with the others.

(SHE MOVES BACK ALONG  
THE CATAcomb UNTIL  
THEY REACH A DOOR  
RECESSED INTO THE  
ROCK.

NATASHA EXAMINES  
THE DOOR OPENING  
MECHANISM, TENSES  
HERSELF, BLASTER  
AT THE READY, HITS  
THE DOOR OPENING  
MECHANISM AND  
ENTERS:)

PAGE 60 DELETED

- 1/61 -

PAGE 60 DELETED

2E, 1E

\*\*\*\* 127 2 E / 23. INT. DAVROS' LABORATORY

o/s 2S fav screen  
Davros R of F  
+ Attendant - See  
H/A shot of Nat/Grig  
ENTER Incubation room

(ON A MONITOR SCREEN  
WE SEE A HIGH WIDE SHOT  
OF THE INCUBATION ROOM  
AS FROM THE P.O.V. OF  
THE SECURITY CAMERA.

NATASHA AND GRIGORY  
ENTER)

128 1 E /

BCU Davros' Mouth  
smirks

DAVROS: Inform Takis.

RUN ON

5A, 1A, 2A

8 5 A / 24. INT. INCUBATION ROOM.  
H/A 2S Nat/Grig

They MOVE L - PAN  
them L behind pillar

(ALONG ONE WALL ARE  
A SERIES OF GLASS  
INCUBATORS CONTAINING  
HUMAN BRAINS IN  
VARIOUS FORMS OF  
MUTATION.

IN A CORNER OF THE  
ROOM IS A WHITE  
DALEK COVERED IN  
A THIN, BLUE MEMBRANE.

9 1 A  
L/A CLOSE 2S Grig/Nat  
Grigory MOVES FWD 1st  
see him through case  
of brains - CRAB R as  
he looks at the 1st brain  
then moves to the 4th  
one

WHATEVER, THE IMPRESSION  
SHOULD BE THAT THE  
DALEK ARE ORGANIC  
AND IN A STARE OF  
GROWTH.

NATASHA SCANS THE  
ROOM WHILE GRIGORY  
LOOKS AT THE BRAINS)

GRIGORY: Reminds me of when  
I was at medical school.

CRAB R placing Natasha  
f/g R + Grigory with  
brains b/g L

See Natasha get receiver  
out of pocket

CALL 2A NEXT

NATASHA: It's gruesome.  
(cont ...)

(SHE REMOVES HER PACK,  
OPENS IT AND TAKES  
OUT A TRANSCEIVER)

ON CAM 1A

Grigory fwd  
CRAB to make PROFILE  
2S fav Grigory

NATASHA: (cont) Are they human brains?

GRIGORY: (INDICATES RADIO) Do you think that thing will work down here?

NATASHA: I can only try. I must make contact with the others.

(GRIGORY MOVES ALONG THE INCUBATORS)

GRIGORY: We're not going to get out of here alive, are we?

NATASHA: (FIDDLING WITH RADIO)  
I don't know.

GRIGORY: I have this terrible fear I'll die begging for mercy.

NATASHA:  
Pride isn't important at the moment of death.

(IN ANGER GRIGORY SLAMS THE DOOR OF THE METAL BOX)

GRIGORY: It is to me ....  
They won't torture us, will they?

NATASHA: You're becoming morbid.

Grigory looks nervously around to the left

GRIGORY: Instant death doesn't bother me. It's the long, lingering kind I'm worried about. You forget I'm a doctor. When they slice me open, I'll know the name and function of each organ that plops out.

CAM 2A NEXT

ON CAM 1A

Grigory moves OUT  
of shot L - TIGHTEN  
to CU Natasha

NATASHA: At least you won't die  
in ignorance.

10 2 A

CU Grigory  
have blurred blue f/g  
top of membrane- Grigory  
moving fwd horrified

11 5 A

MID o/s 2S fav Dalek

See face inside - eyes  
closed - Grigory moves  
into R of shot & stops

(THE DOOR OF THE BOX  
SLIDES OPEN. INSIDE  
WE SEE THE SEVERED  
HEAD OF STENGOS,  
STANDING ON THE STUMP  
OF ITS NECK. THE  
EYES ARE CLOSED, AND  
THE LIMB APPEARS  
DEAD.)

12 2 A

a/b CU Grigory

GRIGORY STARES AT  
THE HEAD)

13 5 A

CU Head of Stengos  
Eyes open on Grigory

GRIGORY: You're right, this place  
is gruesome.)

14 2 A

CU Grigory - See  
Natasha enter L of F  
TIGHT 2S - she looks  
horrified

to

NATASHA: (O.O.V.) Now what?

(ON HEARING NATASHA'S  
VOICE STENGOS' EYES  
OPEN)

15 5 A

CU Head

GRIGORY: A complete head.)

16 2 A

BC2S Nat/Grigory

Natasha does not  
move an inch

STENGOS: Natasha?/ (cont ...)

(THE VOICE IS VERY  
BREATHY AS STENGOS  
ATTEMPTS TO SUCK  
AIR THROUGH HIS  
SEVERED WINDPIPE)

CAM 5A NEXT

ON CAM 2A

STENGOS: (cont) Natasha?

GRIGORY: He knows you.

(NATASHA CROSSES TO  
THE BOX AND LOOKS IN)

NATASHA: (WITH GREAT DIFFICULTY)  
He's my father.

17 5 A

BCU Head

STENGOS: Natasha.

RUN ON

CAM 5A NEXT

- 1/66 -

Costume - Rocker

ON CAM 4A

3A, 4A

47

3 A  
MCU D.J.

25. INT. D.J.'S STUDIO.

Dub  
Music Rock 'N  
Roll

(THE MONITORS ARE  
BACK TO USUAL.)

\*\*\*\* 48

4 A  
o/s 2S fav. screen

- 3 pictures on screen
- a) Main rec. Empty
- b) going up chambers
- c) corridor of chambers

49

3 A  
MCU D.J.

D.J.: (INTO MIC) Now listen you guys, I don't wish to alarm you, but there are some pretty weird things going on out here. As you know, there are "snatchers" in the complex. But it gets creepier when the word is that the snatchers have been out-snatched! If any of you guys are able, lock your caskets from the inside, snap those bolts now. Otherwise you could be on the outside going who knows where.

Drift in gently to CU D.J.

RECORDING BREAK

D.J to change to  
Zoot suit

- 1/67 -

1E, 2E

26. INT. DAVROS' LABORATORY.

\*\*\*\* 129 2 E  
CLOSE o/s 2S  
fav screen  
See CU DJ on screen  
laughing

130 1 E  
CU Davros

(CLOSE ON DAVROS)  
DAVROS: (MUTTERS) Suddenly /  
everyone sees and knows too  
much.

RECORDING BREAK

END OF RECORDING DAY ONE

IF TIME DO:-

Ep1 Sc 39  
Ep2 Sc 1  
Ep 2 Sc 6  
Ep2 Sc 21  
Ep2 Sc 23  
Ep2 Sc 27  
Ep2 Sc 30

5A, 2A

18 5 A / 27. INT. INCUBATION ROOM.  
L/A NCU Stengos  
See a bit of  
Grigory's waist f/g R      STENGOS: My mind has been  
conditioned to serve only one  
master. /

19 2 A  
BC2S Nat/Grigory      NATASHA: So you keep saying.  
But who is this person. /

20 5 A  
a/b L/A NCU Stengos      STENGOS: I can't remember.

21 2 A  
CU Natasha      NATASHA: Why not? You  
remembered who I am. /

22 5 A  
a/b L/A NCU Stengos  
He looks to Grigory      STENGOS: You are my daughter.  
Why should I forget that ...?  
(EYES TURN TO GREGORY) Who is  
this with you? /

23 2 A  
BC2S Nat/Grigory

24 5 A  
MS Dalek + Stengos      NATASHA: A friend. Why have they  
done this to you? /

25 2 A  
a/b BC2S Nat/Grigory      STENGOS: I am to become a  
Dalek. We are all to become  
Daleks. /

26 5 A  
CU Stengos

CAM 2A NEXT

10

- 1/69 -

ON CAM 5A

Start gently drifting  
in to end in BCU Stengos

STENGOS: (ALMOST AS A DALEK)  
We are to serve the new order.  
We are to become the supreme  
beings ... (THEN LIKE ANOTHER  
PERSON) Help me, Natasha. /

27 2 A  
BC2S Nat/Grigory

(NATASHA TURNS TO  
GREGORY AND FOR  
THE FIRST AND LAST  
TIME SHE ALLOWS A  
LITTLE EMOTION TO  
BREAK THROUGH)

28 5 A  
CU - still drift into  
BCU Stengos

NATASHA: What can I do? /

29 2 A  
a/b BC2S Nat/Grig

30 5 A  
a/b BCU Stengos

31 2 A  
A/B BC2S Nat/Grig

STENGOS: (AS A DALEK) We must  
multiply. The seed of the  
Daleks must be supreme. / We  
must conquer and destroy all  
those who resist the power of  
the Daleks ... (ANOTHER VOICE)  
Kill me, child. /

32 5 A  
a/b still drifting  
into BCU Stengos

NATASHA: I can't. /

33 2 A  
a/b BC2S Nat/Grig

34 5 A  
BCU by end of speech

35 2 A  
2S Nat/Grig perplexed  
Grig prepares to use  
his rifle

STENGOS: (AS A DALEK) It is  
our duty to eradicate those  
who would wish to pollute/the  
purity of the Dalek race ... /  
(ANOTHER VOICE) If you've  
ever loved me, Natasha, kill me. /  
Kill me.

36 5 A  
BCU Stengos

NATASHA: No ... /

STENGOS: (DALEK VOICE) It is vital  
that the Daleks are supreme in all  
things. /

\*\*\*\*\* 37 2 A  
Tape to a/b BC2S Nat/Grig  
Tape See Nat suddenly raise  
blaster & fire

(SUDDENLY) NATASHA  
POINTS HER BLASTOR  
AT THE HEAD OF  
STENGOS AND FIRES.

38 5 A  
BCU Stengos

\*\*\*\*\* 39 2 A

Tape to a/b 2S Natasha firing

11

- 1/70 -

\*\*\*\* 40 5 A  
MS Dalek + Head explode  
Tape to + CU after a beat to  
Tape see Head melting

/Run on/

41 2 A THE CASE AND HEAD  
C2S Nat/Grig EXPLODE. /

She is still firing  
horrified + emotional  
she takes off to door

NATASHA TAKES OUT  
ANOTHER POWER PACK,  
INSERTS IT INTO THE  
BLASTOR AND CROSSES  
TO THE DOOR.

Grig runs off  
looking back to Dalek

NATASHA: I need to get out of  
here.

42 5 A (GRIGORY NODS, PICKS  
MS Dalek UP THE RADIO AND  
JOINS HER. /

THEY THEN ENTER.)

43 1 A  
CU Head

/RUN ON/

ONTO NEXT SCENE

- 1/71 -

3B, 1B, 4BVLD

5 guns - 1 for  
Lilt

44 3 B / 28. INT. OLD CATACOMB.

TIGHT H/A o/s Group  
shot fav door

See Guards f/g -  
guns pointed to door

Natasha OUT - she stops  
dead - Grigory joins her

They both Look R

(AT ONE END OF THE  
CORRIDOR STANDS  
TAKIS FLANKED BY  
4 ATTENDENTS WHO  
HAVE RIFLES  
LEVELLED READY TO  
FIRE)

4 Guards  
A/B/C/D

45 1 B (On turn)

(NATASHA AND GREGORY  
TURN TO FACE TAKIS.) /

TIGHT PROFILE Group shot  
fav Takis/Lilt - See  
Guard f/g R, Takis CENTRE  
Nat/Grigory L

See Guard's guns R of F  
Lilt in from L of F &  
butts Natasha with gun  
She drops to floor - Lilt  
points his gun into Grig's  
ribs - he goes down

AS THEY DO, LILT  
STEPS UP BEHIND  
THEM AND SAVAGELY  
JABS THE BUTT OF  
HIS GUN INTO  
NATASHA'S BACK.

AS SHE GOES DOWN,  
LILT JABS AT GREGORY  
WHO JOINS HIS FRIEND  
ON THE FLOOR. /

46 3 B

Low Level thru' legs  
See Nat/Grig on floor  
See Lilt into shot with  
his knife & PULL Natasha  
Head up

LILT ABANDONS HIS  
GUN AND TAKES OUT  
A KNIFE.

AS HE DOES, HE  
SAVAGELY KICKS  
NATASHA) /

47 1 B

CU Takis

Enough!

48 3 B

Lilt pulls Natasha up to her  
feet FED UP to o/s 3S  
with Takis

(BUT LILT GOES  
ON KICKING) /

LILT: What about those she's killed.  
(cont ...)

ON CAM 3B

(LILT FINGERS THE  
BLADE OF HIS KNIFE)

49 1 B CLOSE o/s 3S Fav Takis  
Run on

50 4 B (VLAD) CLOSE 3S Lilt/Natasha/  
Takis - see Lilt +  
Takis look at each other  
Lilt drops Natasha -  
She goes out bottom of F  
Lilt looking at Takis a  
beat - then throws knife  
hard to ground L-R  
RUN ON SET UP KNIFE

51 1 B CU Hand + Knife shuddering  
in ground

52 4 B LOW LEVEL Natasha/Grigory  
CLOSE 2S  
See Grigory f/g R Large +  
hands on floor - Natasha  
slumped close behind him  
knife in between Grig's  
fingers.  
Grigory looks amazed at knife  
~ looks to Natasha - she looks  
all in

Legs move in to pull them up

LILT: (cont) I've got to mark her. /

TAKIS: (SHOUTS) I said, enough! /

(IN ANGER LILT FLINGS HIS KNIFE TO THE FLOOR.  
CLOSE UP GREGORY.  
THE KNIFE HAS STUCK INTO THE FLOOR AN INCH FROM HIS HEAD)

TAKIS: (OOV) Take them.

RECORDING BREAK

CLEAR 4 ON VLAD to PED 1 to C

TELECINE 7:

Ext. High Protein Production  
Laboratory. Day.  
(Model Shot)

2B, 1B, 4A, 3B

200 2 B /  
 M4S Kara f/g R      29. INT. KARA'S OFFICE.  
 Vogel backing in  
 Orcini/Bostock  
 to follow

(THE GRAND MASTER  
 ORCINI IS TALL,  
 SLIM AND FIT.

HE IS IN HIS MID-  
 FORTIES WITH A  
 SHOCK OF WHITE  
 HAIR. HE IS DRESSED  
 IN A SIMPLE, BLACK  
 TUNIC.

BOSTOCK, HIS ASSISTANT  
 ECHOES THE GRAND  
 MASTER IN DRESS -  
 BUT WHEREAS ORCINI  
 IS A NEAT, ALMOST  
 DAPPER MAN, BOSTOCK,  
 IS DIRTY AND UNTIDY.  
 HE ALSO HAS THE  
 UNPLEASANT HABIT  
 OF SNIFFING THAN  
 CUFFING HIS NOSE  
 WHEN HE BECOMES  
 EXCITED.

VOGEL LEADS ORCINI  
 AND BOSTOCK INTO  
 THE ROOM.

KARA, WHO IS SEATED  
 BEHIND HER DESK,  
 RISES AND SMILES.

Kara TURNS to Group

ALTHOUGH SHE HAS  
 NEVER MET ORCINI  
 BEFORE, SHE GREETES  
 HIM LIKE HER OLDEST  
 FRIEND) /

201 1 B (On turn)  
 MCU Kara

(OOV)

202 2 B (CRIBBLD L)  
 a/b M4S  
 CRAB R HOLD 4S  
 fav Orcini

KARA: My dear, Orcini. / (cont ...)

/4 ITLLD CUT FOR 2 to CRAB R/

(SHE EXTENDS HER HAND,  
 BUT ORCINI IGNORES  
 IT AND GIVES HER A  
 SMALL NOD OF THE HEAD.

- 1/75 -

ON CAM 2B

HE DOESN'T LIKE  
BEING TOUCHED. BUT  
NEITHER DOES KARA  
LIKE THE REJECTION,  
BUT DECIDES TO SAY  
NOTHING.

KARA CONTINUES, HER  
MANNER EVEN MORE  
BRITTLE AND PHONEY  
THAN BEFORE)

203 1 B  
CLOSE O/S 3S fav  
 Vogel/Kara - Kara/Vogel  
 react

KARA: (cont) I would have  
greeted you on your arrival, but  
a small crisis in the process  
department diverted me./ My  
sincerest apologies.

204 4 A  
I.CU Orcini

ORCINI: It is rare for someone  
of my profession to meet a  
client on their home territory.  
Assassins, like debt collectors,  
are rarely welcome. And when  
we are allowed onto the premises,  
it is usually through the side  
door. /

205 1 B  
CLOSE o/s 3S fav  
 Vogel/Kara

KARA: (TO VOGEL) He is a  
philosopher. How charming.

VOGEL: I sensed it at once,  
madam.

206 4 A  
CLOSE o/s 4S fav Bostock

KARA: (TO ORCINI) I think we  
shall get on very well. /

ORCINI: This is Bostock, my  
squire.

Bostock leans fwd  
& shakes her hand  
she moves away d/s  
CRAB L to HOLD 4S

(BOSTOCK LEERS AND  
STEPS FORWARD  
ALMOST GRABBING  
KARA'S HAND)

BOSTOCK: Lady.

CAM 2B NEXT

- 1/76 -

ON CAM 4A

(BOSTOCK KISSES  
KARA'S HAND.)

AS HE DOES KARA  
MAKES AN ALMOST  
INVOLUNTARY  
MOVEMENT TO PULL  
AWAY.

DOWNDOWN OF BOSTOCK  
IS NOT A VERY  
PLEASANT PLACE TO  
BE.

ORCINI CLOCKS  
KARA'S RESPONSE) /

207 2 B

CLOSE o/s 2S fav Orcini

ORCINI: I'm afraid the only philosophy practised by Bostock is to do as little about his personal hygiene as possible. /

208 1 B

CU Kara

209 4 A(On move)

CLOSE O/S 4S fav Orcini

Orcini moves fwd  
CRAB L to Medium PROFILE  
3S Orcini L  
Kara R  
Vogel b/g CENTRE

KARA: (SMILES) And why not? /  
The odour of nature has charms all its own.

BOSTOCK: My very sentiments, lady.

ORCINI: He may smell like rotting flesh, but he is an excellent squire. .

(BOSTOCK SNIFFS,  
THEN CUFFS HIS  
NOSE)

CAM 1B NEXT

ON CAM 4A

KARA: Indeed.

VOGEL: Gentlemen be seated.

210 1 B  
CLOSE o/s 2S fav Kara  
KARA: Of course. How foolish of me. As men of action, you must be like coiled springs, alert, ready to pounce. /

211 2 B  
CLOSE o/s 2S fav Orcini  
ORCINI: We prefer to stand. /  
VOGEL: Gentlemen be seated.

212 3 B  
CLOSE o/s 2S fav Vogel  
ORCINI: Nothing so romantic. I have an artificial leg with a faulty hydraulic valve. When seated, the valve is inclined to jam. /  
VOGEL: Perhaps you would like one of our engineers to repair it for you. /

213 2 B  
a/b close o/s 2S  
ORCINI: I prefer the inconvenience. It is a constant reminder of my mortality. It helps keep my mind alert. /

214 3 B  
CLOSE o/s 2S fav Kara  
KARA: Oh, Vogel, we have a master craftsman here! I feel humbled in his presence. / (TO ORCINI) No wonder your reputation is like a fanfare across the galaxy.

215 4 A (On turn to Orcini)  
CLOSE PROFILE 3S  
Orcini/Kara CLOSE L f/g  
Bostock MOVES fwd to make CLOSE 4S  
Orcini breaks L CRAB L with him keeping him L of F Kara b/g R  
ORCINI: I take little joy from my work. That I leave to Bostock. (cont ...)

(BOSTOCK NODS VIGOROUSLY)

CAM 2B NEXT

ON CAM 4A

- 78 -

Kara moves off R  
to go round desk

ORSINI (CONT) I prefer the contemplative life ... (REFLECTIVELY) But that isn't always possible ... So to cleanse my conscience, I give the fee I receive for my work to charity.

216 2 B  
LS Orcini - Kara's body WIPES F L-R to REVEAL him

KARA: Such commitment. / You are indeed the man for our cause.

217 4 A  
o/s 3S fav Vogel/Lara Vogel Picks up samples & offers it to Orcini

(VOGEL OFFERS SAMPLES)

Orcini moves fwd  
to take it

As you must know, my factories are dedicated to producing a high protein concentrate. This we sell to developing planets at such a ridiculously low price, it embarrasses and frustrates my accountants. /

218 2 B  
o/s 4S fav Orcini/Bostock

Orcini reacts to Bostock

ORCINI: I am aware that your product has eliminated famine from the galaxy.

BOSTOCK: It tastes horrible though.

219 4 A  
PROFILE 2S Vogel/Kara

VOGEL: That, our scientists are working to improve. /

KARA: Indeed. As everything we do here is to improve the quality of life for others.

220 3 B  
CU Kara

VOGEL: If only we could be left to get on with our work, madam. /

221 4 A  
o/s 3S fav Vogel/Kara Vogel throws up picture Orcini TURNS to Picture

KARA: I know ... as in any paradise, my dear Orcini, there is always a serpent. /

CAM 2B NEXT

ON CAM 4A

- 1/79 -

VOGEL: And our malignancy  
is a particularly vile one. /

\*\*\*\* 222 2 B (Locked off)  
o/s 4S (for hologram)  
 Hologram appears - Space  
 in CENTRE for Hologram

(KARA SNAPS UP A  
 STILL SHOT OF  
 THE HEAD OF  
 DAVROS IN HIS LIFE  
 SUPPORT TANK)



GFF C.

223 1 B — He calls himself the Great Healer. /

CU Orcini

Orcini TURNS to look

224 2 B ORCINI: I've heard of him. /

a/b o/s 4S

Bostock moves u/s round  
 the hologram - Orcini  
 moves u/s

VOGEL: A pretentious title  
 for a decidedly evil man.

BOSTOCK: There's not much of  
 him.

225 3 B (SNIFFS AND CUFFS) /  
 CU Kara

KARA: Nevertheless he holds  
 this planet in a grip of fear.  
 He bleeds my factory dry  
 with his constant demands for  
 money. /

226 4 A  
CLOSE 2S Orcini/Bostock

(ORCINI STARES AT  
 THE FACE OF  
 DAVROS)

227 3 B ORCINI: His countenance is  
 familiar. /  
 CU Kara

\*\*\*\* 228 2 B  
o/s 4S fav Hologram  
 Vogel switches off  
 machine - Hologram  
 goes after Orcini says  
 "Davros"

KARA: Then let me put a name  
 to it - Davros. /

(A SMALL SMILE  
 FLICKERS ACROSS  
 THE LIPS OF  
 ORCINI)

- 1/80 -

ON CAM 2B

Vogel switches off  
Hologram

ORCINI: (TO BOSTOCK) Davros! Do  
you know of him?

229 1 B  
CLOSE 2S Vogel/Kara

BOSTOCK: (GLEEFULLY) Oh, yes,  
Master. /

KARA: He sits like a spider  
at the heart of our planet  
using the money he extorts  
from us to rebuild his  
disgusting ....

VOGEL: Creatures of hate.

230 3 B  
CLOSE 2S Orcini/Bostock

KARA : }  
VOGEL: } Daleks. /

ORCINI: (SAVOURING THE THOUGHT)  
Fascinating.

(BOSTOCK SNIFFS  
AND CUFFS)

BOSTOCK: What a kill Davros  
would be, eh, master.

Orcini moves fwd  
231 1 B  
CU Kara

ORCINI: Just like the old days-  
Bostock - a crusade against evil. /

232 2 B  
CU Orcini

KARA: Destroy Davros and you  
will become a legend in your  
own life time. /

233 1 B  
CU Kara

ORCINI: You've no idea how long  
I have waited for a noble cause.  
Once more to kill for honour  
and glory. /

234 2 B  
CLOSE 2S Orcini/Bostock

KARA: Will you do it? /

235 3 B  
CLOSE 2S Vogel/Kara

ORCINI: Of course. /

TELECINE 9:

Ext. A Long White Wall.  
Day.

PERI: No door.

THE DOCTOR: This is ridiculous!

PERI: I told you we should have come by Tardis.

THE DOCTOR: There must be a door! Without a door, there can't be a letter box. No letter box, no post.

PERI: Your logic is impeccable, but for one thing: most of the people in there are dead.

THE DOCTOR: Resting. in suspended animation, Peri, not dead. There is a difference.

PERI: Maybe. But it still doesn't alter the fact there isn't a door.

THE DOCTOR: Oh, well. There's nothing else left to do.

PERI: (EAGERLY) Go back.

THE DOCTOR: Certainly not. (HE CUPS HIS HANDS) We go over the top.

PERI: You're joking.

THE DOCTOR: How do you think I feel? I'm a seven hundred year old Time Lord. There's not much dignity in going over a wall like a boy into an orchard on a scrumping spree.

PERI: Oh, very well.

Inserts her foot  
into the Doctors  
cupped hands.

PERI: But don't drop me.

THE DOCTOR: The amount you weigh.  
I'll be lucky if I can lift you.

PERI: Just watch it, porky.

The Doctors cupped  
hands are resting on  
the area of his thigh  
where his trouser  
pocket is.

Peri pushes down on  
the Doctors hands and  
there is a terrible  
crunching sound.

ON THE DOCTOR: his expression  
indicates something terrible  
has happened.

1A, 2A

35    2 A  
      CU Jobel

31. INT. NEW CATACOMB. (Reception Hall)

N.B Cover whole speech  
on this shot

(THE DOOR TO  
THE PREPARATION  
ROOM IS OPEN.

SIX ATTENDANTS  
ARE GATHERED  
NEAR THE DOOR  
AND ARE BEING  
ADDRESSED BY  
JOBEL )

/Run-on & Reposition/

36    1 A  
      o/s Group shot fav.  
Attendant - Jobel in  
PROFILE - SLOWLY CRAB L  
with him  
He stops .. TURNS PROFILE  
L - R

JOBEL: This is a big day for  
Tranquil Repose - and  
I don't want any-  
thing to go wrong. The key  
word is respect. To you, the  
president's wife is a "stiff".  
To him, she is a loved one,  
having passed on to pastures  
finer and lusher than those  
she knew in life. Although  
the president has yet to arrive,  
the utmost decorum and good  
taste will be shown from this  
moment on. Black cotton gloves  
will be worn at all times.

37    2 A (On turn)  
      LS File of attendants  
R of F- Jobel u/s CENTRE  
of F - see man f/g R  
touch his nose

There will be no drinking, swearing  
or smoking or verbal mixture in  
the presence of the deceased  
....Are you picking your nose?

(FIVE ATTENDANTS TURN  
TO STARE AT THE SIXTH,  
WHO SHAKES HIS HEAD)

38    1 A  
      CU Jobel  $\frac{1}{2}$  PROFILE

I should hope not ... (cont...)

(CONTINUES HIS  
ADDRESS)

CAM 2A N XT

- 1/84 -

ON CAM 1A

They all EXIT R + L

39

2 A  
a/b LS

Attendants WIPE the FRAME R  
+ L. Jobel stands  
CENTRE of F

JOBEL: (cont) All necessary conversations will be conducted in a whisper. Anyone who chooses or inadvertently breaks any of the house rules between now and the presidents departure, will spend the next month scrubbing out the preparation room with a toothbrush. Understood?

Dismissed. /

(THERE IS A MURMUR  
OF ACKNOWLEDGEMENT)

(THE ATTENDANTS  
POUR INTO THE  
PREPARATION ROOM)

-----  
RECORDING BREAK  
-----

- 1/84A -

3D

270 3 D / 31A: EXT. CELL  
TIGHT Group shot  
4 guards + Nat/Grigory  
followed by Takim/Lilt  
come in to F R

CRAB them L to cell door  
and see them thrown in

---

RECORDING BREAK

SET IN 1 + 2

---

- 1/85 -

2H, 1F

271 1 F / 32. INT. CELL.

on door

See Natasha/Grigory  
thrown in onto floor  
Natasha f/g R

(GRIGORY AND NATASHA  
ARE DRAGGED IN BY  
TAKIS AND LILT.)

THE ROOM IS VERY  
ROUGH AND READY,  
WITH HEAVY MANACLES  
ATTACHED TO THE WALL.

NATASHA AND GRIGORY  
ARE PUSHED TOWARDS  
THE MANACLES BY  
LILT)

Lilt bends & slaps  
Grigory & grapples  
with him

GRIGORY: Cosy. Almost a  
home from home.

LILT: Shut up!

See Takis b/g CENTRE

(LILT BACKHANDS  
GRIGORY ACROSS  
THE FACE.)

TAKIS GRIPS THE  
BRIDGE OF HIS  
NOSE BETWEEN  
INDEX FINGER  
AND THUMB)

4 Guards MOVE FWD  
Let them WIPE F L-R

TAKIS: (TO LILT) Must you make  
so much noise? I've got a  
splitting headache. Just chain  
them up, will you.

272 2 H

L/A Group shot  
thru' Lilt/Takis's  
chldrs - see Grigory  
+ Natasha being put  
into irons

(THERE IS MUCH  
PUSHING OF GRIGORY  
AND NATASHA AND  
JANGLING OF MANACLES)

Quietly!

- 1/86 -

4A, 2B, 3B, 1B

236 4 A / 33. INT. KARA'S OFFICE.  
CLOSE PROFILE 2S  
Vogel/Kara

Start on black box  
See it picked up  
PAN UP to PROFILE 2S

(A BLACK BOX,  
THE SIZE OF  
A HOUSE BRICK  
IS ON THE TABLE  
IN FRONT OF KARA.

ON THE LID OF  
THE BOX IS A  
DISPLAY SIMILAR  
TO A CALCULATOR)

KARA: (OOV) Neat isn't it?

VOGEL: (OOV) Incredibly compact,  
madam.

KARA: Exquisite craftsmanship.

VOGEL: Our engineers do such  
wonderful work. /

237 2 B  
CLOSE 2S Orcini/Bostock  
Orcini moves fwd

BOSTOCK: (MUTTERS TO ORCINI)  
They're like a double act.

238 3 B  
.CU Kara

ORCINI: What does the box do? /

239 4 A  
IC43 Orcini/Bostock f/g L  
Vogel/Kara R

KARA: It's a one way transmitter. /

Get this

BOSTOCK: Bit big.

KARA: It has a necessary built in  
booster. Davros' laboratory is  
buried deep in the catacombs.

240 2 B  
.CU Bostock

VOGEL: Like the Speelsnape, he  
hides his head under a rock and  
pretends nothing can see him. /

- 1/87 -

ON CAM 2B

241 3 B  
CLOSE o/s 2S fav Kara

BOSTOCK: Will that help us find Davros, or do you want a running commentary on what we're doing? /

(KARA UNFURLS A  
BRITTLE, FORCED  
SMILE)

242 2 B  
CLOSE 2S Orcini/Bostock react

243 3 B  
a/b CLOSE o/s 2S

See Orcini take the box

244 2 B  
ICU Orcini  
See box in F

245 4 B  
CLOSE 4S

KARA: Even with Davros dead. Now he is not without followers. And like any disciples of a fanatic, they will not give up without a struggle. As you can see, the box has a series of buttons. I will give you a simple five digit sequence that will activate the transmitter. This you must do the moment you enter Davros's laboratory. The moment you strike the final button/ a prerecorded signal will be transmitted. / I will then mobilise my own forces not only to eliminate Davros' agents here, but also to take over his base.

VOGEL: No message, no rebellion. And madam remains safe. /

ORCINI: What if the box is captured? /

VOGEL: (SHAKES HIS HEAD) If the transmitter is tampered with in any way, the circuitry containing the message simply melts away.

246 2 B  
o/s 3S fav Orcini/Bostock

KARA: Our engineers have thought of everything. /

247 3 B  
CLOSE o/s 3S fav Vogel/Lara

248 2 B  
a/b o/s 3S

BOSTOCK: Don't like it. There are too many safeguards. It's almost as though we're expected to be caught. /

CAM 3B NEXT

- 1/88 -

ON CAM 2B

See leg tapping

249 3 B  
CU Kara

ORCINI: Bostock is a pessimist, a doubter of other peoples motives. As a rule, his instinct is infallible. In fact the only time I didn't listen to him ... (SLAPS ARTIFICIAL LEG) ... I received this. /

250 2 B  
CU Orcini

251 3 B  
CU Kara

252 2 B  
CU Orcini

LARA: My dear Orcini, if we had any doubts concerning your skill, do you really think we would be having this conversation. / Your reputation is legend. / It is said you only have to breathe on a victim and he is dead. /

253 3 B  
CLOSE o/s 3S  
fav Vogel/Lara

ORCINI: I never believe any of the foolish things I hear about myself. I am only too aware of my own mortality. As you should be of yours. /

254 2 B  
CLOSE o/s 3S fav  
Orcini/Bostock

LARA: Of course. Of course. But you must appreciate the safety features of the box are a mere precaution. No-one expects you to fail. I would have too much to lose if you did. /

BOSTOCK: Makes sense.  
3 CRIB R FAST to 4's POS

Drift into  
CU Orcini

ORCINI: Yes. Understand that should at any stage I smell treachery, the skill I shall use against Davros will be turned against you. /

255 4 A  
CU flick knife opens

256 3 D  
CLOSE FRONT L 4S

257 1 B  
CU Kara

CAM 2B NEXT

- 1/89 -

ON CAM 1B

(KARA'S FACE  
HARDENS)

258

2 B

CU Orcini

KARA: Of course./

259

4 A

CU Bostock

ORCINI: Good, I undertake this mission  
for only one reason: the honour  
of killing Davros./

260

3 B

CLOSE FRONTAL 4S

See maps offered

BOSTOCK: I shall need charts  
showing his precise location

VOGEL: They are prepared.

BOSTOCK: We shall also need  
transport.

VOGEL: Also arranged.

261

2 B

CLOSE 2S Orcini/Bostock

VOGEL: But for obvious reasons  
it can only take you to the edge  
of Davros' scanners./

3+4

CLEAR FAST FOR 2/

ORCINI: A walk'll do us good.

(ORCINI PICKS  
UP THE BLACK  
BOX)

262

1 B

CLOSE o/s 3S fav  
Vogel/Kara

ORCINI: You will not hear from me  
again, except the signal from this./

CAM 2B NEXT

- 1/90 -

ON CAM 1B

(HOLDS UP BOX)

KARA: (SMILES BROADLY) Of which  
we shall wait in eager  
anticipation. /

263 2 B

CLOSE o/s 3S  
Fav Orcini/Bostock

Orcini nods & moves  
off u/s  
CRAB L to HOLD 4S

he stops

KARA: Orcini.

264 1 B

CU Kara in PROFILE

265 2 B

a/b CLOSE o/s 3S  
Orcini looks humble  
& moves fwd to tight  
Frontal 4S

I haven't told you the sequence  
yet. /

MIC of course

RECORDING BREAK

- 1/91 -

2A, 1C, 3A

266 2 A / 34: INT. DAVROS' LABORATORY  
H2S Tasambeker/Attendant  
 entering  
 She stands nervously  
 & waits  
 Attendant moves off R      (TASAMBEKER IS  
 shown in by  
 ATTENDANT)

267 1 C /  
o/s 3S Fav Davros/Dalek  
 See Dalek move fwd

268 3 A /  
CLOSE PROFILE 2S  
 Tasambeker/Dalek

269 1 C /  
TASAMBEKER: The Great Healer sent  
for me.

o/s 3S fav Davros  
 See Davros b/g  
 between Tasam/Dalek

270 2 A /  
CU Tasambeker reacts  
 DAVROS: Yes, child. // I have been  
 watching your progress this last

271 1 C /  
a/b o/s 3S  
 few months ... and I am pleased with  
 what I see.

272 2 A /  
..S Tasambeker

273 3 A /  
TASAMBEKER: Thank you, Great Healer.

MCU Davros

DAVROS: You have a good attitude  
 to your work and you have a  
 pleasing personality.

274 2 A /  
MCU Tasambeker

(TASAMBEKER LOOKS  
 AWKWARD)

275 3 A /  
a/b MCU Davros

Who is your head of department?

276 2 A /  
a/b MCU Tasambeker  
 DAVROS: Of course. / I will speak  
 to him. Tell him, if you're  
 agreeable of course, / that I would  
 like you transferred to my personal  
 staff.

277 2 A /  
a/b MCU Davros

She is amazed      TASAMBEKER: I would be delighted  
 and honoured.

CAM 3A NEXT

- 1/92 -

ON CAM 3A

278 3 A  
CU Davros      DAVROS: Good. / You will find the work very different from that you have been used to, but I'm sure you will not find it unrewarding. /

279 2 A  
CU Tasambeker

280 3 A  
CU Davros      TASAMBEKER: I am always willing to learn.

He TURNS away      DAVROS: Please me, and I can offer you the universe. /

281 2 A  
.S Tasambeker

(TASAMBEKER LOOKS PUZZLED)

282 1 C (On turn)  
DEEP 3S - See Tasambeker  
MOVE FWD then stop & TURN to him      Stay with me. / See what goes on here. I will tell Jobel where you are.

283 2 A  
CU PROFILE Davros

284 3 A  
MCU Tasambeker      TASAMBEKER: Thank you.

TRACK BACK with Tasambeker to o/s 2S fav Davros

See Dalek eye into F R  
She looks PROFILE to eye  
Davros TURNS fast to look at her

RECORDING BREAK

TELECINE 10:

Ext. Garden of Fond  
Memories. Day.

Ideally this should be a series of square, white buildings. Around the walls of the buildings are mounted statues, in "fond memory" of the dead.

The feeling of the place should be as alien as possible, and should not resemble a Garden of Rememberance on Earth in any way at all.

PERI and a limping DOCTOR are on the move.

PERI: I'm really sorry.

THE DOCTOR: (TETCHILY) It's all right.

PERI: I wouldn't for the world have had it happen.

THE DOCTOR: Forget it. I rarely use it.

PERI: But I know how fond of it you were.

THE DOCTOR: Just don't go on about it. I shall learn to live without it.

- 1/94 -

PERI: Let me buy you a new one.

THE DOCTOR: I should never have put it in my pocket.

THE DOCTOR pulls the watch chain from his pocket. Dangling at the end is a very broken watch.

PERI: It wouldn't have happened if we'd been able to find a door ... I really am sorry.

THE DOCTOR: So am I.

He thrusts it into his jacket pocket.

PERI: Look!

From her P.O.V. we see the arm of a white Dalek withdraw around the side of a building.

THE DOCTOR spins round, but is too late.

THE DOCTOR: What was it?

PERI: I don't know. A sort of machine.

THE DOCTOR runs off followed by PERI. He rounds the corner of the building but the Dalek has gone.

THE DOCTOR: It's gone.

PERI'S FACE contorts.

PERI: I suggest you look behind  
you ... At the wall.

THE DOCTOR turns.  
Attached to a wall  
is a massive statue  
of The Doctor.

PERI: Does it look familiar?

THE DOCTOR crosses  
to the statue and  
stares up at it.

THE DOCTOR: I don't believe it.

10B

1E, 2C, 3C

35. INT. CELL.

(GRIGORY AND NATASHA  
ARE NOW CHAINED TO  
THE WALL.)

LILT HAS OBVIOUSLY  
HAD A GOOD TIME  
PLAYING THE  
INTERROGATOR.

483

2 C  
L/A Tight shot (4S)  
Lilt slaps Natasha's  
face hard.

Natasha R of F f/g  
Lilt L f/g  
Takis CENTRE w/g  
Grigory b/g R

TAKIS LOOKS ON)

NATASHA: Why do you keep on  
and on about body snatching?  
He was my father.

LILT: You could have legally  
applied for his body.

NATASHA: You think I didn't  
try. The law works against you.  
It's impossible to get a body  
back from here.

LILT: So you decided to  
steal it.

TAKIS: Alright. Let's not  
go over all that again.

- 1/97 -

ON CAM 6S

GRIGORY: Agreed. It is rather a waste of time.

LILT: Shut your face.

TAXIS: I'm getting tired of all this. Tell them the truth.

GRIGORY: You don't need to. It's suddenly become rather obvious. (TO NATASHA) You can't get a body back from here, because those who make the law don't want you to.

274 1 F  
CLOSE o/s 23 fav Natasha

LILT: That's right. (TO TAKIS) For a drunk he's not so stupid.

NATASHA: I don't understand.

275 6 S  
L/A TIGHT 4S

TAKIS: (FORCEFULLY) There isn't room for them. The idea of this place doesn't work. The galaxy can barely feed the people alive now.

276 2 H  
CLOSE o/s 23 fav. Grigory

LILT: Not only that. There are a lot of important people here. Just think what would happen if they went home? They'd be in direct competition with those now holding power.

277 1 F  
CU Natasha

GRIGORY: Those who presently made the law.

278 6 S  
a/b 4S

NATASHA: That isn't fair.

LILT: Neither is the fact you'll be hanged. Body snatching is a capital offence on Necros.

279 2 H  
CLOSE o/s 2S fav. Grigory  
Takis f/g L - See Lilt  
enter R to make 3S

GRIGORY: Not when there isn't a body. Attempting to steal a manikin can hardly carry a death penalty.

CAM 6S NEXT

- 1/97a -

ON CAM 2H

LILT: This one's suddenly  
woken up.

TAKIS: There'll be a body.

GRIGORY: But in how many pieces?

(INTO PHONE 1)

CAM 6.5 NEXT

- 97a -

- 1/98 -

ON CAM 2H

280 6 S

CU Takis

GRIGORY: You know as well as I do the only part of Stengos that exists is his head. The remains you produce for the court will have to be manufactured.

281 2 H

a/b 3S

TAKIS: That will be difficult to prove.

282 6 S

CU Takis

GRIGORY: I am, of course, assuming there will be a trial.

283 2 H

a/b 3S

TAKIS: The due process of the law will be seen to be done.

GRIGORY: Delighted, if somewhat amazed, to hear it.

Lilt moves fwd - keep TIGHT & CRAB L a touch to inc Natasha b/g

Takis nods to Lilt he moves fwd

284 6 S

1/a 4S

Lilt sticks a knife under Natasha's throat and grabs Grigory by his face

LILT: (AWKWARDLY) We have to maintain our credibility.

TAKIS: Enough, what we want you to tell us are the names of your accomplices.

GRIGORY: Oh, really.

(LILT BACKHANDS NATASHA)

CAM 2H NEXT

LILT: You were saying?

(GRIGORY BEGINS TO WAVER)

NATASHA: Don't tell him.

- 1/99 -

ON CAM 6S

Lilt moves u/s - CRANE  
UP to HOLD 4S  
As Takis MOVES FWD  
Lilt begins to play  
with strap round  
Grigory's neck

TAKIS: Lilt soften him up.

LILT: A pleasure.

(LILT SMILES AS  
HE REMOVES THE  
TOP OF GRIGORY'S  
BOTTLE.

AS HE DOES,  
TAKIS REMOVES A  
FLOWER FROM A  
CONVENIENT BUTTON  
HOLE AND SMELLS IT.

285

2 H  
CLOSE o/s 2S fav Grigory  
See bottl. as Lilt  
starts to pour drink  
down Grigory's throat

LILT ADVANCES ON  
GRIGORY AND THRUSTS  
THE BOTTLE INTO HIS  
MOUTH

LILT: I knew I preferred you  
drunk.

(AS THE LIQUID  
POURS DOWN GRIGORY'S  
THROAT, HE STARTS TO  
SPUTTER AS HE ATTEMPTS  
TO SPIT THE BOOZE OUT)

286

6 S  
a/b 43

HOLD SHOT  
aggressively TIGHT!

NATASHA: (SCREAMS) Don't! You'll  
kill him!

RECORDING BREAK SET IN FLOATER X

- 1/100 -

2A, 1A, 3A

\*\*\*\* 285 2 A

o/s 4S fav screen

See shot from 36. INT. DAVROS' LABORATORY.  
cell scene from

Prev Scene

Tasambeker TURNS  
to PROFILE R-L  
to look at Davros

(TASAMBEKER WATCHES  
THE SCENE IN THE  
CELL ON A MONITOR.

SHE IS VERY CONFUSED)

286 1 A

CU Davros

(OOV)  
DAVROS: I must have the names  
of his accomplices. /

287 3 A

CLOSE PROFILE 3S  
Tasambeker b/g CENTRE  
Davros CENTRE R  
Dalek f/g R  
Dalek moves off L  
As he clears TIGHTEN  
to 2S

DAVROS: Their associates must  
be hunted down and killed. /

FIRST DALEK: It will be done.

DAVROS: (NOTICING TASAMBEKER)  
Does what you see disturb you?

288 1 A

BCU Davros

TASAMBEKER: I'm sure what's happening  
is necessary... /

289 3 A

CLOSE PROFILE 2S

DAVROS: I am the Great Healer,  
Davros. My word is law. /

290 1 A

BCU Davros

TASAMBEKER: Of course. /

291

He TURNS away R

3 A (On turn)

a/b PROFILE 2S

as Davros TURNS CRABR

HOLDING 2S Placing

Davros f/g L - Tasam beker

b/g R - both in PROFILE

DAVROS: I think you may prove  
adequate to my cause. /

(TASAMBEKER  
HASN'T THE FAINTEST  
IDEA WHAT HE MEANS  
BUT IS DESPERATE TO  
PLEASE)

RUN ON NEXT

69

ON CAM 3A

- 1/101 -

TASAMBEKER: Thank you, Great Healer.

RUN ON

- 101 -

Q. Grigory

6S

287 L S / 17. INT. CELL.  
TIGHT 4S

Takis f/g L  $\frac{3}{4}$  PROFILE  
Lilt b/~~s~~ R

Lilt PULLS the leather  
away with a yank from  
Grigory's neck & MOVES  
fwd

(GRIGORY IS  
SINGING QUIETLY  
TO HIMSELF.

HE IS VERY DRUNK)

TAKIS: (TO LILT) You useless  
clown.

LILT: I didn't know he'd react  
like this.

TAKIS: It'll be hours before  
he sobers up!

NATASHA: And all the information  
you want is locked inside  
his head.

Lilt TURNS hard  
to her R

LILT: She's lying.

NATASHA: (SMILES) Am I?

Takis moves w/s  
CENTRE of SHOT pushing  
Lilt aside L

(LILT GLANCES AT  
TAKIS, UNCERTAIN  
WHAT TO DO NEXT)

Lilt comes in to SHOT  
PAN him R & TIGHTEN  
as he WIPES F L side  
of his knife across  
the face then PAN L  
to Grigory's face as  
knife WIPES across it.

TAKIS: I'm going for a walk.  
Let me know when he's sobered  
up.

(HE EXITS)

dc

- 1/103 -

Costume - Zoot suit

3A, 4A

\*\*\*\* 52 4 A 38. INT. IN D.J.'S STUDIO /  
CU Screen

fill in screen with  
TK arrives at statue  
with Peri

(ON A MONITOR WE  
SEE THE DOCTOR,  
AND HIS STATUE)

53 3 A D.J. D.J.: This looks like walking  
MCU dead! / (INTO MICROPHONE) Hey there,  
you guys, which one of you is out of  
your casket?

\*\*\*\* Shot 52 Tape to Tape

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RECORDING BREAK

---

TELECINE 11:

Ext. Garden of Fond Memories.  
Day.

THE DOCTOR stands  
before the statue  
of himself.

He seems transfixed.

PERI hovers nearby,  
concerned by  
the Doctor's state.

PERI: Don't you like it?

No reply.

PERI: It isn't a bad likeness ...  
Honest.

THE DOCTOR: (HARDLY ABLE TO SPEAK)  
This is dreadful.

PERI: Is it?

She examines the  
statue again.

THE DOCTOR: You don't understand.  
I've somehow tripped in time.  
This statue is in the Garden of  
Fond Memories - I've somehow  
managed to arrive after my own  
death.

PERI: That isn't possible.

THE DOCTOR: It is ... In the Tardis. (SUDDENLY ANNOYED)  
Don't you understand? I shall never leave this planet alive.

PERI: The statue's a joke.  
Someone's having you on.

CLOSE-UP. Edge of statue. Unnoticed by THE DOCTOR and PERI, it moves forward from its mounting an inch or two.

THE DOCTOR: (O.O.V.) Look at it. It's weathered. It's been here a long time ... (CAN'T BELIEVE IT) I've arrived in my own future ... and I'm dead!

RESUME on THE DOCTOR and PERI.

PERI: You can't be.

THE DOCTOR: Think about it. If I were to take you back to Earth, and we were to arrive after you had died, it would be possible for you to see your own grave stone.

PERI: It must be a gag.

THE DOCTOR: A gag? Do you know how much a statue like this would cost?

PERI shakes her head.

THE DOCTOR: Too much for someone to play fun and games ... and I thought I was good for a few more centuries. (cont...)

CLOSE-UP. Edge of  
statue. Unnoticed by  
the DUO, it moves  
forward another inch.

RESUME on THE DOCTOR,

THE DOCTOR: (cont) (HIGHLY DISTRESSED) I never thought precognition of my own death would be so disturbing.

PERI: But if you do die here, what'll happen to me? I can't operate the Tardis. I'd be stuck here ... (SUDDEN THOUGHT) Unless there's a statue of me somewhere.

She moves away from  
THE DOCTOR and looks  
around.

Unseen by THE DOCTOR  
the statue tilts  
further and silently  
starts to fall towards  
him.

PERI: I can't see one.

PERI turns and sees  
the falling statue.

PERI: Doctor! (cont...)

He turns but is too  
late.

The statue hits him  
and he is buried  
under its mass.

PERI screams.

She runs forward  
but all we can see  
is an arm and a leg  
protruding from the  
debris.

PERI: (cont) Doctor? ... Doctor? ...  
Doctor!

HIGH SHOT of  
PERI, frantic.

N.B This scene will become Ep2 Sc1  
as part of the reprise

		2A, 1A, 3A	
**** 292	<u>2 A</u>	<u>/ 39. INT. DAVROS' LABORATORY.</u>	
	o/s 3S fav screen Seeimage on screen Hear laughter	(THE IMAGE OF PERI IS ON A MONITOR.)	Dub Echo Laughter
293	<u>1 A</u> MCU Davros laughing	DAVROS SMILES THEN TITTERS.	
294	<u>3 A</u> CLOSE PROFILE 2S Tasambeker b/g CENTRE Davros f/g R Tasambeker slowly looks at Davros	TASAMBEKER STILL LOOKS CONFUSED, BUT DECIDES IT MIGHT BE POLITIC TO JOIN IN.	
295	<u>1 A</u> ECU Davros laughing	DAVROS BREAKS OUT INTO A HELPLESS BURST OF LAUGHTER.  TASAMBEKER ALSO LOSES CONTROL)	

RUN ON

TELECINE 12:

Ext. Garden of Rememberance.  
Day.

The laughter of Tasambeker  
and Davros is carried  
over on the soundtrack.

PERI is now crying  
freely.

PERI: No! Please don't be  
dead ... Please, Doctor.

CLOSE UP. Edge of  
statue.

Blood begins to  
gush from beneath it.

PERI: (O.O.V.) No!

SUPPOSE CAM      End  
                     Titles:

FADE OUT